

PAINTING
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The Art News

An International Newspaper of Art

ANTIQUES
RARE BOOKS
ART AUCTIONS

VOL. XXI, NO. 30—WEEKLY

NEW YORK, MAY 5, 1923

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

SHOPS SHOWED 600 WORKS IN ART WEEK

Rivalry Aroused Among Philadelphia's Stores by the Second Annual—Noted Artists Exhibit

PHILADELPHIA—During the second annual Art Week, April 21 to 28, over 600 paintings and works of sculpture were exhibited in the windows of 178 shops in the central retail district of the city. In most cases the works were selected and arranged with a definite scheme to preserve unity, and this feature dominated the prize winning displays.

The gold medal went to Karcher & Rehn Co. for a window with "Portland, Oregon" by Childe Hassam and "Decorative Landscape" by J. Frank Copeland, and with sculptured "Narcissus" by Beatrice Fenton and two "Panels for Memorial Tablet" by J. R. Sinnock.

The silver medal was won by the oriental window of J. E. Caldwell & Co. with "Procession" by Erik G. Haupt, and "Arabian Sheik" by Lloyd Eastwood-Seibold and suitable art objects. Third prize went to the York Safe and Lock Co. for a window of sea romances by Mary Butler, Marian T. MacIntosh and Frank E. Schoonover. Three additional bronze medals were awarded to the Philadelphia Electric Co., the J. G. Valiant Co., and to the House of Wenger. This last was the only prize winner on Walnut street. It showed twelve sculptures by Albert Laessle and two canvases by Maurice Molarsky.

Ten honorable mentions were made running the gamut of business interests from Llewellyn's Drug Store, with landscapes by Carl Lawless and sculpture by D'Imperio and Renzetti, to John B. Stetson with work by Louise Eyre and William H. Singer. Bailey, Banks & Biddle won mention on the single decoration "Slave" by Nat Little and A. Pommerantz & Co. with a large exhibit of paintings by Kathryn Cherry and Edward Potthast, and etchings by W. P. Schoonover and woodcuts by E. H. Suydam, while B. F. Dewees arranged a window of decorative subjects by several artists.

Pennock Brothers, florists, made a gorgeous bower leading to a focus on "A Day in August" by Leon Kroll which won mention, as did Adolph Newman & Son with nature interpretations by Arthur Spear, Erik Haupt and Robert Vonnoh. Mitchell Fletcher Co. and S. Kind & Sons won mention for arrangements of miscellaneous works by Wilmer S. Richter, William Watts, Jane S. Liggett, Barse Miller, Cora S. Brooks, Julius T. Bloch, R. Sloan Bredin, Ernest Lawson and Albert Rosenthal.

In every way the second Art Week exhibit was successful. Sautter's Restaurant had an interior exhibition of forty-one paintings and the John Wanamaker Store won a special vote of thanks for coöperation. All the Wanamaker windows were framed in evergreen trees with mats on the sidewalks. Inside they were hung with velvet and the paintings and sculpture were displayed like relics in a shrine.

In one window was "Bubbles" by Arthur Spear, with a "Baby Fountain" by Edith B. Parsons, another contained only "Upper Delaware" by Fred Wagner with two pastels, yet another simply "Reflections" by Edward W. Redfield, and one with "American Motherhood" by Charles W. Hawthorne, the winner this year of the Walter Lippincott medal. The sculpture groups in bronze by Charles Grafty, "The Symbol of Life" and "From Generation to Generation," together with medals were shown in two groups with "Italian Garden," an impression by Henry McCarter, and "Wreck on the Coast of Newfoundland" by George Harding. One unit was composed of "The Green Girl" by E. K. K. Wetherill, a bas-relief portrait by Beatrice Fenton, who designed the Art Week medal, and a wood carving, "Buffalo Bulls," by John C. Clark.

The adjustment of the many difficulties of proper coöperation between artists and shop owners and the success of the venture are the result of the unflinching interest and efforts of four men, Alfred Hayward, H. Devitt Welsh, Richard T. Dooner and Howard Patterson.

—Edward Longstreth.

Albright Gallery Gets a Splendid Landscape by Paul King



"THE OLD FARM" (STONY BROOK, LONG ISLAND)

Acquired by the Albright Gallery, Buffalo, for its permanent collection. Reproduced by courtesy of the Ferargil Galleries, New York.

By PAUL KING

BRITAIN MAY HAVE A FINE ARTS BOARD

Cabinet Is Now Considering the Creation of a Commission for Adornment of Public Places

LONDON—It may not now be long before a Commission of Fine Arts that shall serve as a consultative authority in matters respecting the adornment of our public places with statues and other forms of ornament, shall become a *fait accompli*.

Discussed in a desultory fashion for many a long day, the question is now actually under consideration by the Cabinet and there is every prospect that it will take material form in the near future. Sir Aston Webb, president of the Royal Academy, has been largely instrumental in pushing the movement for the establishment of an advisory board of experts, the institution of which would surely substitute for much misdirected effort a greater artistic tendency in respect of memorials, statues and other forms of urban beautification.

Metropolitan Museum Purchases a Portrait by Robert Vonnoh

The Metropolitan Museum has just purchased a portrait by Robert Vonnoh, "La Mère Adèle (Cordon Bleu)" which was shown in his recent exhibition at the Ainslie Galleries. It is one of the artist's finest studies of old age, showing the old French cook in her black hooded cape, her keen eyes and tightly clenched hand giving evidence of undiminished nervous vitality.

Mr. Vonnoh is now in Los Angeles where he is holding an exhibition of his paintings at the Stendahl Galleries through this month.

Academy Reelects Officers and Makes Karl Anderson a Member

At the annual meeting of the National Academy of Design, held at its headquarters, 109th St. and Amsterdam Ave., President Edwin H. Blashfield was reelected, as were also the other officers: Vice-president, Harry W. Watrous; corresponding secretary, Charles C. Curran; recording secretary, Douglas Volk; treasurer, Francis C. Jones.

DeWitt M. Lockman and Gardner Symons were elected members of the council. There were elected as Academicians Karl Anderson, painter, and Bertram G. Goodhue, architect.

Marine by Waugh Gets Detroit Votes

Balloting to Determine Public's Choice Places His Picture Far Ahead—Volk's "Lincoln" Third

DETROIT—The balloting to determine the popular choice of the pictures in the ninth spring exhibition of American paintings at the Detroit Institute of Arts has brought forth certain facts that are at least worth considering. This year it was very apparent that the general good quality of the collection has been the cause for the great scattering of votes. For example, out of the 109 pictures, forty-nine were voted on for first choice, sixty-two for second, and sixty-four for third choice.

The first place is unquestionably held thus far by Frederick J. Waugh's "Line Storm," which picture has almost as many points as those of the second and third choice together. The second place is occupied by Gertrude Fiske's "Carpenter," the third by Douglas Volk's portrait of Abraham Lincoln. The voting will continue for several weeks.

If one might venture an opinion on the reason for such a selection he might say that apparently the naturalistic, almost photographic representation of the ocean waves, the bright blue and snow-white color and the romance of the scene itself combine to win over the largest number of the voters. Perhaps the reason why people gave so many votes to the "Carpenter" subject is due to the fact that it is a story-telling picture in which a genial "old-fashioned" workman is leaving his step-ladder to undertake some new piece of work. The picture is also appealing because of its sunny atmosphere and life-like representation.

Douglas Volk's "Lincoln" must have appealed because of the subject and also because of its faithful likeness, its richness of tone and color, and its sane, conservative, solid technique. Incidentally, this choice at least was a good one, if its reputation and long acceptance by critics mean anything, for the Albright Art Gallery of Buffalo, which loans the picture, purchased this for its permanent collection. It has long been used as one of the documents for the appearance of Lincoln.

—R. P.

FIFTY AMERICANS IN THE PARIS SALON

First Joint Display of the Société des Artistes Français and the Société Nationale Opens in Paris

PARIS—Seventy-five paintings and three works of sculpture by fifty Americans are among the exhibits, totaling more than 4,500, in the Spring Salon. This is the first joint display of the Société des Artistes Français and the Société Nationale des Beaux Arts after a split of thirty-three years following the recent defection of some artists of this school, who have founded a new Salon at the Tuileries.

The veteran painter, F. A. Bridgman, exhibits two colorful works, "Le Marché à Touggourt" and "Femme du Caire"; William P. Silva and Edgar Payne, California subjects; Cecilia Beaux, a portrait of Lieutenant Colonel Andrew; Amanda Brewster Sewell, a portrait of Major General Henry T. Allen; James R. Hopkins, five works; "La Femme au Miroir," "Coquetterie," "Jeunesse," "Automne" and "Songeries"; Henry O. Tanner, a "Salome"; Clarence M. Gihon, two sea views and a moonlight picture of Mont St. Michel; Mrs. Leslie Cotton (Manuel Berthod), J. Barry Green, Nancy Barnhart, Phil Sawyer, Grace Church Jones, Eda Sterchi and Catherine Richardson, portraits; George Howland and Alexander Harrison, sea pieces; Eugene Ullman and Lucy Lee Robbins, nude studies. Other American painters represented are Lester Rosenfield, Mrs. Blight, Adolph Ebersson, Edward Scott, Cameron Burnside, Roy Brown, Randolph La Salle Coats, Charles Fortune, Charles E. Polowetski, Aston Knight, Eleanor Norcross and Minerva J. Chapman.

Only three Americans are represented in the sculpture section. They are Edward Watkins, Nancy Cox McCormack and Eugénie F. Shonnard.

Bellows' Prize Winner Sold

"Eleanor, Jean and Anna" by George Bellows, has just been purchased by the Albright Gallery of Buffalo through the gallery of Mrs. Albert Sterner. This picture won the first prize at the Carnegie International last year. Mrs. Sterner included it in a group of American paintings which she sent to the Toronto Museum earlier in the season and later to Buffalo, where they may be seen until June 18. The picture shows a little girl in a light frock seated between two elderly women gowned very soberly—a picture of contrasts subtly harmonized.

KIHN SHOWS VIVID PICTURES OF INDIANS

Young Painter Presents the Red Man Both as an Artistic Subject and as a Scientific Document

For his second exhibition of portraits of American Indians, which is on view in the Ainslie Galleries through May 15, W. Langdon Kihn shows the result of seven months spent last year studying aboriginal types in the Canadian Rockies; at Morley, Alberta, the home of the Stoney tribe; on the Upper Columbia River among the Kootenays, and among the Nootka totem-pole Indians of Vancouver Island.

Once again Mr. Kihn shows his truly remarkable genius for presenting the Red Man as an artistic subject and as an ethnological document, for this young painter is able to do what few artists achieve, satisfy both those who look at pictures solely from the viewpoint of art and also those who regard such pictorial records purely from the viewpoint of their scientific aspect.

Such a portrait as that of Mary Isaacs is a superb piece of characterization as well as a correct representation of Indian decoration applied to personal ornament. The head of Horace Hallows, a Blackfoot Indian living with the Stoney tribe, is another masterpiece of portraiture, as is the head of Albin, of the Kootenays, with his eagle-feather headdress and necklace of bear's claws.

The "Kootenay Indian Boy" will be remarked owing to his cap adorned with long white locks falling on either side of his face, and the "Napoleon Maquima" of the Nootka tribe shows his extraordinary headdress that the original Napoleon might have envied for its quality of the conspicuous. Another strange record of these Indian customs is to be seen in the "Nootka Crier," with his ceremonial mask, the only human feature about him being one of his hands, which shows outside his cloak.

Mr. Kihn varies his pictures this year with studies of white men associated with Indian life such as Bliss Carman, the poet; "Bill" Potts, a big-game hunter in the Canadian Rockies; Herb "Soapy" Smith, guide and trailman of Alberta; and types of the Russian Doukhobors of British Columbia. There are also several landscapes including a brilliant mountain study, "Among the Peaks"; another of his inimitable representations of a prairie town, and views of Indian fishing villages on Vancouver Island.

Mrs. Sterner's Spring Display

In the exhibition of paintings with which Mrs. Sterner's Gallery closes the season are a number of recent landscapes by George Bellows painted in the vicinity of Woodstock, pictures whose unforced dramatic power arises largely from their compelling color. George Luks is represented by one of his recent Maine subjects, "The Marine Painter," and Samuel Halpert is seen in a green landscape whose lines are dominated by the sweeping curves of a road that adjoins a river.

A new man is J. Matulka, who sends from Paris several paintings of impressive strength, his subjects drawn from the city itself, some of them almost harsh but all of genuine strength. Leon Kroll is represented by a vigorous painting of the cathedral of St. John the Divine and also by the sketch for "Sleep" which won the first Altman prize in the Academy last winter.

Among the flower paintings are two of rich luminosity by William J. Glackens and one of pink roses by Sara Pryor Dodge. Eugene Speicher has "Yankee Town Pool," Gardner Hale a decorative painting suggested by the hills around San Geminiano, Albert Sterner a beautiful pastel portrait of a lady in red, and Max Kuehne three small, sunny pictures of Spain.

In interesting contrast to all these is a Guardi in an adjoining room, a Venetian scene in his best manner.

Paintings of Three Countries

Italy, France and England in characteristic art phases are represented in the group of seven canvases shown in the Ehrich Galleries until May 12. The oldest of these countries figures through two of Pannini's architectural landscapes in which he grouped, in his wilful manner, famous architectural ruins and monuments as pleased his ideas of a harmonious composition, invariably under

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Etchings and drypoints by Earl Horter, at the Brown-Robertson Gallery until May 17, convinces one that aside from technical excellence and skilful draughtsmanship the greater part of his power is in a certain atmosphere with which he invests his plates.

He transfers the spirit of a place along with its physical aspect, so that when he presents the old Roof Tree Inn in New York or a quaint curiosity shop in Nantucket or a group of rickety tenements he mixes a certain magic with the acid that bites the copper and the finished product fills not only the eye but sways the consciousness of the beholder.

Among the new plates is one of Washington Monument, the skyline low, the white shaft rising very softly against a smooth gray sky. There is also the "Old Barkentine," a print which came out this year, showing an old vessel in her dock, her sails furled, and all the intricacies of the rigging so accurate as to pass muster with a seaman, a quality which deserves mention since there art artists who do not seem to feel that this kind of fidelity is inessential. Another new plate is a reclining nude called "Youth."

Paintings of Wild Fowl

Courtney Brandreth, who exhibits paintings of wild fowl at the Kennedy Gallery, has won recognition from ornithologists and museums of natural history by his accuracy and knowledge of his subject. His paintings have an artistic merit as well, for he has a fine sense of design and color, as seen in his "Swooping Eagle," an oil which shows an eagle swooping down on a duck which rises from the surface of a half-frozen river. A mountain background completes a picture of genuine power.

"Herring Gulls on the Hudson," a picture full of violet shadows, is a decoration as well as an assured presentation of the birds themselves, while the "Old Night Heron," with its lustrous yellow and green, partakes of the same quality. Besides these are a number of accurate studies of birds, such as the grackle, a least sandpiper and a bay-breasted warbler, pictures of such fidelity as to delight the scientist and showing fine draughtsmanship.

Paintings by I. A. Josephi

In the little group of seven canvases by I. A. Josephi, on view in the Fearon Galleries until May 12, there are three marines, three landscapes and one view of a salt-water stream that reflect a profound study of nature, a subtle feeling for values and not a few of the more graceful influences of the French outdoor school.

Mr. Josephi's marines are composed of the simplest elements, broad expanses of the ocean off our Eastern shore on days of gentle breezes, dotted along the horizon with tiny sails of coasting vessels or with faint trails of black smoke from steam craft and overhung with rolling blue or smoky white clouds. Of his landscapes, one representing a summer storm is notably fine in the suggestion of the violence of the tempest and the shadowed greens of the wind-beaten trees.

Modest as this group of canvases is in numbers and dimensions it is richer than many more pretentious shows in its charm of subject, its pure technique and its lovely color combinations.

American Painters at Folsom's

In the group of paintings by American artists at the Folsom Galleries the only figure subject is Carle J. Blenner's charming profile of a lady with her mirror. There are two fine sea pictures by John Noble, painted in Brittany, both having an oily smoothness in their rendering of the quiet surface of the sea. Cullen Yates is represented by two strong mountain pictures, one of them a

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winter scene with the snow lying heavily on the rocky slope. William S. Robinson's "Autumn" and Everett Warner's "Forked Road" are very refreshing in their fall coloring.

A sheep picture by Carleton Wiggins, "Sun-Bridge, Toledo, Spain," by Harry L. Hoffman, William H. Singer's "Christmas Morning" and Alexander Bower's "Afternoon Tide" give pleasing diversity to the show. Guy Wiggins' "St. Patrick's Cathedral" seen in falling snow is excellent and there is much charm in Walter Griffin's painting of red roofs in a valley and Emile Stange's "The Ramapo Hills."

Templeton-Hunt's Decorations

Peter Templeton-Hunt is exhibiting paintings and batiks at "Bienvenue," 15 East 54th St., until May 15. The artist, an American, was born in Russia, and he draws largely on peasant Russia in his paintings. He is primarily a decorator and has established a reputation for his murals and batiks, one of the latter being a curtain used by Yvette Guilbert in which a jet black cross with a figure of the Christ stands out against a battle-field sky.

Last summer in Boston he painted six panels depicting the life of Mary for St. Ann's Chapel. His career has included many interests, from designing stage sets used in Paris, Nice, Cannes and Monte Carlo to the supervising of costumes for a moving picture, "Once Upon a Time," taken in Florida, and the arranging of pageants at one of the camps on Lake Sebago.

Some of the paintings shown in the present exhibition were done in Provincetown last summer, while others were painted in Russia, France and Italy.

Marines by Charles J. Clarke

Eighteen coast scenes by Charles J. Clarke are to be seen in the Ainslie Galleries until May 15. His studies were made along such diversified shores as those of Brittany, California and Florida. Although this painter shows a strong preference for a composition in which breaking waves dash against rocky headlands he is markedly susceptible to atmospheric effects as may be seen by contrasting the brilliance of "The Sea-Grave (Florida)" with "Drifting Fog (Brittany)." His California coast pictures are luminous except "The In-rushing Tide," which is dusky under the gloom of the storm clouds. Both types of canvases show this painter's appreciation of atmospheric effects to the full.

Hugo Gellert Shows Oils

Paintings and drawings by Hugo Gellert are shown at Kevorkian's, 40 West 45th St., until the end of the month. This is the first showing of his oils, the former work through which he has been known being decorative drawings, posters, stage decorations and magazine covers. He has an innate sense of design and this quality he carries over with him from his decorations as such into this more serious work.

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GERMANY REVIVING OLD ART TRADITIONS

Reichskunstwart Organizes Workmen into Guilds that Will Maintain High Standards of Crafts

BERLIN—Germany's establishment here of an office called Reichskunstwart to advise the government on all questions concerning art and especially to revive the old traditions of handicraft, which was in danger of being superseded by machinery, is bearing fruit.

To exert the necessary influence in the proper place it was necessary that the new office come into close relation with the workmen in the small towns throughout the country among whom these traditions still have force. This has been accomplished and the men have been united in guilds so that they may be reached the more easily by lectures, articles in trade papers and exhibitions of old designs and articles of recognized artistic value. This organization has been extended all over Germany and is seeking to counteract the bad influence of machine-made products, conventionalized patterns and a misconception of modern tendencies.

From a material point of view it is probable that Germany will be more successful in the world's markets with products of a decidedly individual style than by overstocking them with inferior products. At the recent fair in Leipzig an exhibition of German ceramics from modest workshops aroused much interest. They had been collected by the Reichskunstwart and showed such taste in form and color that the importance of preserving sound elements of national culture was evident. The deep interest in these productions is manifest in numerous orders, both domestic and foreign.

—F. T.

Haney Scholarship Is Founded, \$1,000 of \$5,000 Fund Subscribed

At the memorial meeting on April 27 to James Parton Haney, director of art in the high schools of New York City since 1909 until his death on March 3, announcement was made of the founding by the School Art League of the James Parton Haney Scholarship, with an endowment fund of \$5,000, of which more than \$1,000 has already been received. The income from this will be used in perpetuity to enable talented graduates from the city high schools to continue their education along industrial art lines.

ART IN AMERICA

The following important illustrated articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except numbers 152, 155, and 170, which are one dollar each.

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THE BURLINGTON MAGAZINE
 For Connoisseurs. Published the 15th of the Month.
 Per copy, \$1.00; by the year, \$9.00
 THE MEDICI SOCIETY OF AMERICA, Inc.,
 755 BOYLSTON ST., BOSTON MASS.

FREER ART GALLERY GLORIFIES WHISTLER

Four Large Rooms, Including the Famous "Peacock Room," Devoted to Him in New Museum

WASHINGTON—At last after several years of eager anticipation and exhaustive waiting, the Freer Gallery is open. Tuesday, May 1, was press day. The London Times was represented by Mrs. Joseph Pennell. Curator Lodge and his staff were not present. The private view by card opened on May 2, the invitation week extending to May 9, when the gallery will open to the general public.

The Gallery itself, located on the Mall near the Smithsonian Institution, and designed by Charles A. Platt, of New York, is in Florentine Renaissance style. The main exhibition floor consists of eighteen top-lighted galleries and the famous Whistler "Peacock Room," all built about an open fountain and a shrub-planted court, in which some gorgeous peacocks appropriately strut about.

The lower floor is equipped for study rooms and a lecture hall and offices.

Two of the larger rooms on the main floor are hung with Whistler's paintings, one with his pastels, drawings and water colors, and another contains his etchings and lithographs. As the plan of the Gallery is to show only a part of the collection at a time, there are still many more to be seen, since there are sixty oil paintings, forty-four water colors, thirty-two pastels, 113 drawings and sketches, 300 wood engravings, 396 etchings and drypoints and 196 lithographs, besides thirty-eight copper plates, including the "Thames Set" of sixteen plates and the "Coast Survey" plate, which was made when Whistler was working in Washington in the government service. It is much the largest collection of the work of this master in existence, and the gift of Whistleriana to the Library of Congress by Mr. and Mrs. Joseph Pennell supplements it to a point of great completeness.

The Peacock room is reproduced in its original entirety as it was in the Leyland house in London, the shutters decorated from top to bottom with gay peacocks, the same design of peacock feathers in blue and gold continued in the cornices and brackets. "La Princesse du Pays de la Porcelaine" is over the fireplace at one end and two gold peacocks face her on the opposite wall. One, standing amid flying feathers and gold, spreads his wings in angry, but triumphant defiance: "the Rich Peacock and the Poor Peacock," Whistler said, symbolizing the relations between patron and artist. The side wall is filled with small shelves and niches for rare specimens of pottery and porcelain.

Among other American artists represented one room is devoted to Abbott H. Thayer, another to Dwight W. Tryon, one to Thomas W. Dewing. Not more than a dozen or fifteen pictures are hung in each room, the spacing and installation being admirable. Then there are examples of the work of George de Forest Brush, Childe Hassam, Winslow Homer, Gari Melchers, Willard Metcalf, J. Francis Murphy, Charles A. Platt, Albert P. Ryder, John S. Sargent and John H. Twachtman, but not all are on view at this time.

Of Eastern art, there are paintings, pottery, sculpture in stone, wood and lacquer, and bronzes and jades.

The rare manuscripts would require much space merely to mention each one.

The Gallery was built at a cost of \$1,000,000 given by Charles Lang Freer and the collection is valued at several millions. Mr. Freer left a substantial sum for its upkeep and the director's salary. John Ellerton Lodge, the curator, is the son of Senator Lodge. Carl W. Bishop is associate curator; Grace Dunham Guest, assistant curator; Katherine Nash Rhoades, associate, and John Bundy, superintendent.

—Helen Wright.

Gothic Cap-à-Pie Harness on Display



RARE SUIT OF GOTHIC ARMOR, XV C.
 Courtesy of Mr. Cyril Andrade, London.

LONDON—Mr. Cyril Andrade, who specializes in old armor, is now exhibiting at the Dalmeny Gallery, 8 Duke St., S. W., London, an interesting suit of Gothic "Cap-à-Pie" harness, of composite character. Fashioned of bright steel and of German workmanship, the back piece, gardereins, cuishes and pouldrons with their wide border, margined by a raised fillet and narrow flute, belong to one armor, while the breastplate, sallet, gauntlets and vambraces, bordered with a plain margin, belong to a second and no less interesting set.

The suit, which is of the late XVth century, has been in the Carl Junkersdorff collection in Dusseldorf, the Rebeck collection at Hanover, and in the Hauth collection. In outline it closely resembles the harness at Vienna, attributed by Wendelin Boeheim to the workshops of Hans Grünwald, which at one time was in the possession of the Archduke Sigismund of the Tyrol.

Duveen Estate \$2,523,545 After Payment of the Beneficiaries

Geoffrey Edgar Duveen and the Guaranty Trust Company, as executors of the estate of the late Henry J. Duveen, applied in the Surrogate's Court on May 2 for a judicial settlement of their accounts. The accounting shows that after the payments to beneficiaries under the will the estate amounts to \$2,523,545. Mrs. Dora Duveen, the widow, who lives at the Hotel Plaza, has received \$250,000 from her share of three-fourths of the estate which was left in trust, and her son Geoffrey has received \$322,000 on account from his one-fourth share in the estate.

When Mr. Duveen died in 1919 he owned 8,976 shares of preferred and 3,500 shares of common stock of Duveen Brothers, Inc., which were sold to his brothers later for \$1,524,593. The accounting shows that at this time the firm had on approval with the late Henry C. Frick a Limoges shield, a marble bust by Houdin and the portrait of George and Bernard Stuart by Van Dyck. The accounts showed that Frick owed the firm \$2,196,000 and Mrs. Hamilton Rice approximately \$900,000.

AUSTRIANS SEEKING INTERCHANGE OF ART

Society Formed to Send Exhibits to Other Countries and Hold Vienna shows of Foreign Works

VIENNA—Since 1914 Vienna has been kept from any international interchange in art matters, consequently this city is, in point of exhibitions, far behind the standard of other countries. A society which aims at bringing Viennese art life into closer connection with modern tendencies has been founded. The arrangement of public exhibitions, which will show the tendencies of the present era and include works from foreign countries, is the main idea.

Austrian art will be exhibited in other countries in connection with lectures. The acquisition of works of art for public and private Austrian galleries is intended by the society, which seeks to focus all the art activities of the time. An exhibition of works by O. Kokoschka will take the lead, another of German and Russian modern art will follow.

New Way to Teach Applied Arts

PARIS—The municipality of Paris has just completed a building in which to conduct a school of applied arts that is organized on a much more elaborate plan than anything of the kind ever known here. There are workshops to teach twelve trades, in addition to lecture rooms and studios. The school is designed to develop technically trained workmen who have a background of artistic training. Each student must work at two crafts in addition to his specialty.

ROCKFORD PLANNING A CITY ART GALLERY

City to Donate the Site—William Sawitzky and Guy C. Wiggins Take Part in the Movement

ROCKFORD, Ill.—Representatives of the City Council have held meetings with members of the Rockford Art Club to discuss the granting of a site for a City Art Museum.

William Sawitzky, who is here in charge of the Milch Gallery exhibit, and Guy C. Wiggins, artist, attended the meeting. Mr. Sawitzky gave a brief talk pointing out the need of a place to exhibit the collection of pictures, which now hangs in the various schools of the city, with some in the Public Library.

Desirability of the location of one of the water works buildings as a site was further brought out when it became known in the city planning that some time in the future all the river frontage from the Public Library to Beattie Park will be converted into a park and that the logical place for such an art gallery would be along the river front.

London Art Dealers Robbed

LONDON—Thieves entered the premises of the Blaimans, art dealers in Regent St., and got away with articles valued at £50,000. The culprits showed the taste of connoisseurs, selecting only the most valuable objects, including miniatures, antique snuff boxes and silver-gilt statuettes.

Art Directors to Meet

CLEVELAND—The annual meeting of the Art Museum Directors' Association will be held at the Cleveland Museum May 21 and 22.

By Direction of Sir Edward Naylor-Leyland, Bart.

WORKS of ART

The Contents of the Well-Known Mansion
 Hyde Park House, Knightsbridge, London

A 16TH CENTURY Italian jewelled cabinet of ebony with repousse gold figures by Benvenuto Cellini, presented by the Town of Florence to Marie de Medici, a 17th century amber shrine exquisitely carved in scenes from the life of Christ; a pair of 16th Century bronze and iron with figures of Mars and Venus, 35" high; a set of four 16-light ormolu candelabra formed of old Imari vases 11' 2" high, from the Ball Room of the Hope Mansion in Paris; the unique collection of early Italian carved crystal including jewelled cups and bibelots; cinque cento Italian bronzes, specimen Urbino, Gubbio, Castel Durante and other Majolica, Palissy Ware, Limoges enamel triptychs, plaques and other pieces, Marble Statuary including a rare antique Roman life-size figure of a Boxer and modern groups and figures by Wyatt, Benzeni, and other Sculptors; carvings in ivory, Augsburg silver caskets and other ancient continental silver, Porcelain of Chelsea, Dresden, Sevres and other English and Continental Factories; early glass, Roman and Greek Antiquities, a Library of rare Books on Art and other works. The paintings include important works ascribed to:—

BREUGHEL	CARLO MARATTI	SCHIAVONE
CARRACCI	MOLENAER	TINTORETTO
CLAUDE	MURILLO	TITIAN
CARAVAGGIO	PENNI	PAUL VERONESE
DOMENICHINO	PAUL POTTER	VAN LEYDEN
DROOCH SLOOT	RUBENS	VELASQUEZ
LANCRET	RAPHAEL	VAN HUYSUM
LUINI	SALVATOR ROSA	WOUVERMANS
	ETC.	

Old English Plate including fine pieces by Paul Storr and other famous Silversmiths; a 16th Century Venetian carved walnut display Cabinet; Louis XIV ebony and Boule cabinets and commodes, Tulipwood, Kingwood and marqueterie tables, cabinets, mirrors, pier glasses, old marble and ormolu French mantel clocks, Persian, Turkey and other carpets, ormolu and crystal chandeliers, cut glass and the general equipment of the Saloons, Principal Reception rooms and some 27 bedrooms, which Messrs.

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will sell by auction on the premises, as above on Monday, June 11th and following days at one o'clock each day. On view Thursday, Friday and Saturday (7th, 8th and 9th June) from 10 to 5 o'clock. Private view by cards and illustrated Catalogues only on Wednesday 6th June from 10 to 5 o'clock. Illustrated Catalogues price 7/6d each (which will admit to the private view), plain catalogues 1/- each of the Solicitors—Messrs. Taylor & Humbert, 4, Field Court, Grays Inn, W. C. or of the

Auctioneers, at their offices, 20, Hanover Square, London, W. 1.

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BELLINI COLLECTION OF PRIMITIVES HERE

These and Other Art Objects, Including American and Modern European Paintings, at Auction

In the Metropolitan Art and Auction Galleries, 45 West 57th St., there will be shown beginning on Monday the Bellini family collection of Primitives, old Italian masterpieces, original drawings, bronzes, terra-cottas and other art objects, together with American and modern European paintings from the private collections of Mrs. Rossin and Mrs. Chouteau, of New York, and a group of XVIIIth century portraits, all of which are to be sold by S. G. Rains on the evenings of May 10 and 11.

The old Italian paintings are the property of Captain Umberto G. Bellini della Stella, of Rome, and are of a quality and a provenance rare among such collections brought to this country. Imported last year, they were retained by the United States customs authorities on the request of the Italian Ambassador in the belief that they came within the list of Italian pictures that were not permitted to be taken out of that country. When it was shown that they were not in the official Italian art catalogue they were released from the customs and are now to be exhibited prior to their sale.

An uncommon feature of the paintings is the completeness of their records of ownership, most of them having passed directly from the painters to famous families of the XVIth and XVIIth centuries and changing owners only a few times, and always through private hands, until they came to ownership by the Bellini family, their original owners having been the D'Estes, the Duke of Varona and the Bardicinti family of Ferrara. They have also been the subject of appreciative comment by most of the leading writers and critics of Italian art both foreign and American.

One of the finest of the Primitives in the collection is an "Adoration of the Magi" by Resta Anfolia, in tempera with a background of gold. There is a "Portrait of Camilla D'Este" by Titian that changed hands only twice before coming into the possession of the Bellini family. Two panels by Michele Coltell (1480-1559), the subjects being "Santa Lucia" and "Santa Apollonia," came from the Church of St. Andrea in Ferrara and were shown at the Burlington House in London in 1894; also two paintings by Dosso Dossi (Giovanni de Lutero), of the XVIth century, a "Circe" and "Apollo Enchanting Animals," his brother (Battista di Dossi) having painted the animals in the second picture. Until 1788 the "Circe" was attributed to Titian and there is a replica of this work in the Borghese Gallery in Rome.

Among the other pictures are "Madonna Nursing the Child," a work in tempera by Boccacino, a XVth century example as is the "Saint Joseph" in the same medium by Cosima Tura. There is a "Portrait of the Duchess of Tuscany" by Suterstman which was a gift from the duchess to the Marquise Colvi in 1661; a "Portrait of a Princess" by Annibale Carracci, a "Pieta" by Giovanni Bellini, a Giudecca panel by Giorgio Vasari, one of a series of six panels of which the remaining five are in the Borghese gallery; a "Madonna" by Guido Reni, a "Christ Bound to the Column" by Ludovico Mazzolini, painted about 1580, and a "Holy Family" by Benvenuto.

Englishman to Sell Contents of His XVIth Century Mansion

LONDON—By order of Sir Thomas Barrett Lennard, all the contents of the XVIth century mansion, Belhus, parish of Aveley, Essex, are to be sold at auction in the house, room by room, on May 8, 9, 10, 11, 14, 15, 16 and 17 by Alfred Savil & Sons, of 51A Lincoln's Inn Fields, London, W. C., and Alexander H. Turner & Co. They include period furniture, porcelains, tapestries, arms and armor, glass and ornamental items, oil paintings, water colors and prints and a library of about 5,000 volumes.

Much of the furniture is the work of English cabinet makers of the last five centuries, the family having been at Aveley since 1339, and among the pieces are examples of the Georgian, Charles, Queen Anne and other famous intervening periods as well as of the work of Adam and Chippendale.

One set of tapestries consists of four pieces woven by G. Werniers from cartoons after Teniers. Another set consists of three Flemish pieces.

Among the more than a hundred paintings are many portraits of members of the Dacre and Barrett families through which the original De Belhouse strain passed to the Lennards, as well as of the Lennards. There are seven paintings by Lely, eleven by Van Dyck and others by Jansens, De Vos, De Troy, Opie, Van der Velde, Velvet Brueghel, Teniers, Coypel, Tintoretto, Dirk Hals and other English and continental artists. Practically all of the library consists of books of the XVIth, XVIIth and XVIIIth centuries.

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TOTAL OF \$109,345 AT BENGUIAT SALE

Collection of Thousand Items Dispersed at Four-Day Sale—Early American Furniture Included

Benjamin Benguiat, trading as the Benguiat Corporation, having given up his lease of 4 East 56th St., dispersed his assemblage of almost a thousand articles of artistic household furnishing and decoration at auction in the American Art Galleries on April 24, 25, 26, 27 and 28. The receipts were \$109,345.50. The collection included early American furniture, rugs and metal work, English furniture and silver plate, Spanish forged iron and rugs and other textiles of various other countries and many periods. The more important items were:

370—Pear-tree side table, American, Early XVIII century; Colony Shop.....\$300
439—Two carved and gilded forged iron chandeliers, American, XVIII century; C. O. Cornelius.....\$600
641—Fragrant carpet, 18 ft. 7 in. by 6 ft., XVIII century; Frederick Rose.....\$410
642—Herati carpet, 19 ft. 2 in. by 6 ft. 2 in., XVIII century; Frederick Rose.....\$360
656—Feletin verdure tapestry, 8 ft. 9 in. by 10 ft. 7 in., XVII century; D. G. Kelekian.....\$450
795—Set of two mahogany armchairs and six side chairs, Sheraton period; F. J. Peters.....\$320
799—Six carved mahogany chairs, English, XVIII century; H. G. Bartol.....\$450
846—Needlework panel, The Judgment of Solomon, French XVII century; D. G. Kelekian.....\$1,300
850—Two needlework panels, Biblical subjects, French, early XVIII century; Van Winsum and Weymer.....\$1,150
851—Two needlework panels, Biblical subjects, French, early XVIII century; D. Kempner.....\$1,150
888—Two vieux Paris tapestry chairs, Louis XIII period; Miss J. Ryle.....\$660
892—Six needlework and carved walnut armchairs, French, XVIII century; Frederick Rose.....\$1,200
893—Needlework walnut armchair, Queen Anne period; Blumenthal.....\$950
900—Needlework walnut sofa, French, XVII century; Van Winsum and Meyer.....\$1,000
902—Needlework carved walnut chaise-longue, Régence period; Van Winsum and Meyer.....\$825
927—Carved mahogany lowboy, William Savery, Philadelphia, about 1760; W. W. Seaman, agent.....\$1,025
944—Two carved lacquer mirrors, Chippendale period; Emile Feffercorn.....\$1,800
945—Two walnut cabinets, Queen Anne style; Mrs. B. Moore.....\$900
950—Polychromed carved oak refectory table, Henry VIII style; H. H. Parke, agent.....\$1,650
952—Oak paneled room, 24 sections, 400 square ft., Jacobean period; B. Moore.....\$1,000
959—Royal Aubusson tapestry, "Rabbit Hunting," XVIII century; H. H. Parke, agent.....\$1,500
960—Royal Aubusson tapestry, "Rustic Lovers," after Boucher, XVIII century; W. W. Seaman, agent.....\$3,100
961—Beauvais tapestry, "Fantastic Musicians and Arabesque," after Berain, XVII century; Paul Van Baarn.....\$800
978—Fereghan carpet, 14 ft. 9 in. by 13 ft. 3 in., XVIII century; George Keresey.....\$775
980—Khorassan carpet, 16 ft. 10 in. by 11 ft., XVIII century; Frederick Rose.....\$850
988—Fereghan carpet, 23 ft. 6 in. by 17 ft. 1 in., XVIII century; George Keresey.....\$1,025
989—Fereghan carpet, 26 ft. by 18 ft. 4 in., XVIII century; O. S. Berberyan.....\$1,400
990—Chinese carpet, 21 ft. 8 in. by 13 ft. 8 in., XVIII century; P. W. French & Co.....\$1,450

OLD ARMOR AND WEAPONS
American Art Galleries, April 30—Ancient European armor and weapons and stained glass from a European and two American collections; total, \$15,526.50 for 193 numbers. The more important items:

62—Sword, German, XVI century; W. B.

Johnson.....\$360
73—Swiss halberd, XV century; W. W. Harding.....\$450
78—Swiss halberd, XV century; W. W. Harding.....\$775
70—Swiss halberd, XV century; W. W. Harding.....\$1,100
123—Half chanfrin with headstall, Pisan style, XVI century; W. B. Johnson.....\$680
148—Suit of armor, Pisan, XVI century; W. B. Johnson.....\$2,000
149—Suit of armor, Pisan, XVI century; W. B. Johnson.....\$2,000
150—Suit of Maximilian armor, complete, German; W. B. Johnson.....\$1,000
151—Suit of armor, German, XVI century; J. J. Barbour.....\$800
152—Half suit of armor, German, XVII century; W. B. Johnson.....\$450

FURNITURE AND RUGS

Anderson Galleries, April 27, 28 and 30 and May 1—Furniture, objects of art, rugs and brass and copper articles, formerly the property of James W. Ellsworth, of New York. The more important items:

249—Chippendale mahogany musical tall clock, American, about 1775; Miss H. Counihan, agent.....\$610
271—Four-poster bed, Adam style; C. R. Marley.....\$410
272—Mahogany writing desk, Adam style; C. R. Marley.....\$400
273—Carved mahogany bureau, Adam style; C. R. Marley.....\$385
274—Mahogany chiffonier, Adam style; C. R. Marley.....\$385
280—Five Chippendale mahogany side chairs, English, 1750; E. W. Murphy.....\$410
311—Woolen prayer rug, Ghiordes (5 ft. x 9 ft.); Emil Tabagh.....\$550
318—Woolen rug, Senna (5 ft. 2 in. x 7 ft. 1 in.); Miss H. Counihan, agent.....\$550
320—Woolen rug, Herat (17 ft. 6 in. x 7 ft. 6 in.); H. A. E. Jaehne.....\$410
321—Woolen rug, Herat (18 ft. 1 in. x 6 ft. 5 in.); Quill Jones.....\$700
323—Woolen tapestry, "Abduction of Helen of Troy," (10 ft. 3 in. x 14 ft. 5 in.), Aubusson, XVIIth century; order.....\$1,350

ENGRAVINGS AND COLOR PRINTS

Anderson Galleries, April 25—Engravings, color prints, lithographs and drawings from the collections of the late John Naday, of New York; the late John W. Tilton, of Bradford, Mass., and other sources; total, \$3,335.50 for 230 items. The more important numbers:

76—"London Bridge," Hedley Fitton, painter etching; Kennedy & Co.....\$130
203—"Black Lion Wharf," Whistler, etching, third state; Albert Roullier Art Galleries.....\$202.50
228—"Dagmar," etching, Anders Zorn; Albert Roullier Art Galleries.....\$305
229—"Shallow," etching, Anders Zorn; David Bendawn.....\$135

SALE OF AMERICANA

Anderson Galleries, April 25 and 26—Americana from various sources; total, \$3,347.25 for 501 numbers. The more important items:

33—Proceedings of board of general officers held by order of Washington respecting Major John André, Providence, 1780; Mrs. F. W. Morris, agent.....\$205
95—"Voyages et Descouvertes faites en Nouvelle France, depuis l'année 1615" &c, Samuel de Champlain, Paris, 1627; W. E. Applegate, Jr.....\$195
216—"A briefe vindication of the Religion and Government of New England Against the Presbyterie of Scotland," tract, Lieutenant Colonel John Jubbes, n. p., circa 1650; Harry Glemby.....\$370
249—"The History of the Late War in North America" &c, Thomas Mante, London, 1772; W. W. Cohen.....\$180
432—"Considerations on the Present State of Virginia," John Randolph, presentation copy, n. p., 1774; J. W. Gregg.....\$305

MEZZOTINTS AND ENGRAVINGS

American Art Galleries, May 1—Engravings, mezzotints and engravings from the collections of John Reid, of New York; Richard Ely, of New York, and others; total, \$5,937 for 202 numbers. The more important items:

9—"Repairing the Auld Brig," drypoint, Muirhead Bone; M. Knoedler & Co.....\$210
122—"Ovation to the Matador," drypoint, James McBey; M. Knoedler & Co.....\$250
199—"The Swan," etching, third state, Anders Zorn; Leonard M. Stein.....\$260
200—"Self Portrait in a Fur Coat," etching, second state of two, Anders Zorn; Max Williams.....\$190

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WORKS OF ART
FROM
JAPAN AND CHINA

VALUE OF \$250,000 PUT ON A WHISTLER

"Portrait of Miss Alexander" Is
Feature at Centenary Exhibition
of Royal Society Held in London

LONDON—The centenary exhibition of the Royal Society of British Artists in the Suffolk-Street Galleries has brought before the public again what is believed to be the most highly esteemed painting by Whistler, one on which a value of £50,000 has been placed. It is his "Portrait of Miss Alexander." An expert has placed a total value of £120,000 on the 226 paintings which compose the exhibition, all of which were lent to the society.

The art critic of the *Evening Standard* writes as follows of the show and the Whistler:

"All the works are by artists, now dead, who made their fame in the society's galleries, and there are many honored names in the list. But there is one that attracts connoisseurs and artists directly they enter the galleries—James McNeill Whistler. Similarly there is one picture above others which commands attention. It is his 'Portrait of Miss Alexander.' Artists go to it because of what they can glean from it of the style and power of the master; others may be primarily attracted by reason of the fact that it is valued at £50,000.

"The picture is lent by Mrs. Bernard Spring-Rice, who was Miss Alexander and is the subject of the portrait, the painting of which was commissioned by her father. It has come into her possession as an heirloom. The portrait is that of a girl of 13 or 14, and the whole effect is a harmony in green and grey. Pale-faced and pensive, with a rosebud mouth, the girl stands with one foot advanced as if about to begin a dance. She wears a white dress—not a dazzling white—and a flimsy grey sash, while in her left hand she holds a grey hat with a trailing grey feather."

Women Artists' Election

The National Association of Women Painters and Sculptors has reelected its president, Emily Nichols Hatch, and all its other officers except the corresponding secretary, to which position Lucile Howard was elected.

£50,000 in One Show for Augustus John

Reported Offer of £20,000 by an
American for Single Portrait by
English Artist Now in America

LONDON—There is a story in circulation to the effect that the large oil portrait of Mme. Suggia, the 'cellist, by Augustus John, now on exhibition at the Alpine Club Gallery, is coveted by an American who has offered £20,000 for it, but this is rumor. A hard fact is that his magnificent "Symphonie Espagnole" is tentatively priced at 10,000 guineas.

There is great speculation as to the total amount which Mr. John's paintings now on show will realize. After the exhibition had been open for a few days two-thirds of the pictures displayed beneath them the little red tab which signified that they had found a purchaser and it is more than likely that long before the exhibition closes in another month's time all will have found some new owner. This will mean that £50,000 will change hands.

Mr. John is now in the United States painting portraits of wealthy residents of Buffalo and other cities, following the fulfillment of his duties as a juror at the International exhibition at the Carnegie Institute.

Realistic Cow Acts as a Model at Allied Artists' Anniversary

On Thursday evening, April 26, the Allied Artists of America celebrated their tenth anniversary at the Fine Arts Galleries where they are holding their exhibition. A parade of models of the Art Workers' Club was followed by sketches of the models made by members and guests.

Among the models was a realistic cow which was led into the gallery by a realistic farmer who gave it into the keeping of a beautiful milkmaid while he proceeded to make a picture of it. The picture when exhibited looked suspiciously like the style of the president, G. Glenn Newell. Among the guests were F. Newlin Price, Mr. and Mrs. E. C. Babcock, C. Delesio, Charles Rollinson, Mr. and Mrs. Thayer, and Lone Wolf, in the costume of a Blackfeet Indian chief.

PENNSYLVANIA MAY TAX FRICK ART HERE

State Supreme Court Upholds
Statute of 1919—May Except
Fragonard and Boucher Panels

PHILADELPHIA—In a decision concerning the taxation of the Henry C. Frick estate the Pennsylvania Supreme Court held that this state has the right to collect inheritance taxes on his tangible personal property outside of Pennsylvania, including his art collection in New York, valued at \$13,210,209.75. The liability to Pennsylvania taxation extends to property valued at \$325,534.25 in Massachusetts.

The court's opinion on the law of 1919, delivered by Justice Simpson, leaves the question of the taxation of the Fragonard and Boucher panels in New York undecided. It sets forth that Mr. Frick had purchased the Fragonard panels, appraised at \$750,000, and the Boucher panels, worth \$150,000, and in order to exhibit them had rooms in the museum housing his New York art collection reconstructed. They were then placed in the walls of one of these rooms.

"Now," says Justice Simpson, "the question arises whether or not the result of this was to make the panels a part of the realty, under the laws of New York. We do not know except as we may infer the negative, since apparently their value was included in fixing the amount upon which the tax was assessed. Because of the doubt on the subject, however, and of the testator's very generous disposition of his property for the benefit of the public generally, the order we enter will be without prejudice to the rights of the parties in interest to make application to the court below for a reopening of the decree and a determination of the question."

The decree of the Orphans' Court in Pittsburgh is reversed only in so far as it relates to the refusal to allow the collection of the inheritance tax to the State on the \$2,000,000 fund left by Mr. Frick to maintain a public park in that city.

Amsterdam Sees Singer's Work

AMSTERDAM—Landscapes painted in Norway by William H. Singer, Jr., the American artist, are being shown in the galleries of Frans Buffa & Sons.

Peel Masterpiece Returns to Ontario

"After the Bath," Whose Creator
Died of a Broken Heart, Was in
Budapest Museum Thirty Years

LONDON, Ontario — "After the Bath," by Paul Peel, Canada's most famous painting, has returned home. This is the painting of two nude children in front of a fire—one with hands outstretched toward the blaze, the other seated on the rug.

In 1890 "After the Bath" was hung in the Paris Salon and won a gold medal. Afterward it was purchased by the Hungarian government and for thirty years it has hung on the walls of the National Museum at Budapest.

The artist died of a broken heart for lack of appreciation in 1892, when he was only thirty-two years old. And for a period he and his "After the Bath" and his one hundred other works of art were forgotten by the world. But James Colerick, a boyhood friend, who, in their birthplace, this city, shared Paul Peel's struggles and disappointments and griefs, did not forget. In particular, he did not forget the masterpiece, "After the Bath," resting in alien surroundings in Budapest. He constantly dreamed of the day when "After the Bath" might return to the spot where it was created.

The present owners plan to place "After the Bath" in some public place in London as a memorial to Peel, who is now regarded as the greatest artist Canada has produced. In the year that this picture won world honor at Paris, Peel offered sixty-two of his paintings for sale in his home city. There were practically no bidders. The pictures were thereupon crated and sent to Toronto where they were placed on the auction block. They realized a total of \$2,256, which left the artist, after the expenses, less than \$2,000. Today the same pictures, if put up at auction, would yield perhaps \$1,000,000.

Power Opens London Branch

LONDON—W. M. Power, Ltd., of the Victoria Galleries & Studios, has opened a new branch at 11 Old Bond St. for the sale of old masters.

100,000,000 MARKS IN PERUVIAN PRIZE

German Sculptor Makes a Fortune
When He Wins Competition for
Monument for City of Truxillo

DRESDEN—In an international competition, advertised by the city of Truxillo, Peru, for a monument in commemoration of the centenary of Peruvian independence, a German artist, the sculptor Edmund Möller, of Dresden, was awarded the first prize, amounting to 1,000 Peruvian pounds. At the present exchange that means a fortune of 100,000,000 marks.

OBITUARY

MARK FISHER

(William) Mark Fisher, American-born painter, died in St. Bartholomew's Hospital, London, following a heart seizure last Sunday while traveling from London to his home in Essex. Four of his pictures have been accepted for this year's Royal Academy exhibition.

In "Who's Who" Mr. Fisher's biographical notice states that he was born in Boston of English and Irish parents but does not give his age. He studied art at Lowell Institute, painted portraits and figures, went to Paris at 20 and studied at Gleyre's atelier, and then married. He settled first at Boston and later went to England, where he painted animal pictures and landscapes. His paintings won him medals at the Paris, Chicago and St. Louis Expositions. He is represented in permanent collections of paintings in England, Ireland, South Africa, New Zealand and Australia.

Mr. Fisher was a member of the New English Art Club, and was President of the Essex Art Club. He was made an Associate of the Royal Academy in 1911.

EDWIN BALE

Edwin Bale, R. I., died at his home in St. John's Wood, aged 85. Among those who attended the funeral services at St. James', Piccadilly, were Sir Aston Webb, president of the Royal Academy, and various other members of the Royal Academy and Royal Institution and art societies generally.

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belonging to CAPTAIN UMBERTO G. BELLINI DELLA STELLA *of Rome, Italy*
Chevalier of the Italian Crown

These paintings have just been released by the U. S. Government after being held for nine months, by the request of the Italian Government on account of being masterpieces that could not be exported from Italy.

Together with a number of American Paintings belonging to

Mrs. ROSSIN

as well as a fine assortment of paintings belonging to

Mrs. H. CHOUTEAU

and included in this collection are many beautiful

Paintings from Other Private Collections

which includes a choice assemblage of fine 18th Century English Portraits, including a Blue Boy.

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S. W. Frankel, Treasurer and Secretary.
Phone: Bryant-9352

PUBLISHED BY
THE AMERICAN ART NEWS CO., INC.
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909,
at New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 15 to June 30, incl.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

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Brentano's 37 Avenue de l'Opera

Vol. XXI. May 5, 1923 No. 30

NEAR THOUGH FAR

In the mail of the editor of THE ART NEWS the other day there came a letter from a Chinese medical officer in charge of a hospital in North Manchuria, China, asking some very practical questions having to do with his desire to buy American landscape paintings.

The receipt of this inquiry, which showed that the writer was an admiring reader of both THE ART NEWS and *International Studio*, was a heartening moment in the editor's day. It made plain to him, once again, that the message of THE ART NEWS, like Portia's famous candle, throws its beams a far way round the world and the goodness of its deeds makes its readers, near and remote, depend upon it and its services to them. It also showed how truly international is the news appeal of THE ART NEWS since it reveals the fact that it is read as closely by a Chinese doctor in remote Manchuria as it is by a New York artist in West Fifty-seventh street or by other readers in London, Paris, Berlin, Munich, Amsterdam, Berne, Venice and Florence, among many other cities in Europe; in Basutoland, South Africa; in Bombay and Calcutta, India; in Bangkok, Siam; and in Santiago, Chili.

This letter, as so many of those received in the editor's mail, shows THE ART NEWS readers depend upon it for something more than its news and its editorial policy. They rely on it to give them service in other ways. Necessarily there is much dry routine in the daily tasks of an editor. But this is frequently relieved by the dew of kindness in such incidents as this gratifying message from our Chinese correspondent.

NEW YORK AND COLOR

Our local surface and elevated railway managers have decided to abandon the drearily dull color schemes so long a favorite for their cars in favor of orange, yellow and black which will materially help the effect of gayety on New York's thoroughfares. Unlike most European cities, New York has never enjoyed such a "literary" booming of its semi-tropical atmosphere, sunshiny skies and stimulating airs as Mediterranean towns and cities have enjoyed from the pens of British writers in particular who knew nothing of the American world. New York has many more days of complete sunshine every year than has Rome, for example, yet the Mediterranean skies have long been famous in travelers' literature, whereas New York's have gone unsung to any such extent.

The painting of the cars of our local transportation companies in hues more

suitable to our semi-tropical heavens than was the long familiar olive green is a tribute to our atmosphere that might well be followed elsewhere. Our clothes take on none of the lively hues of those worn in southern lands; our house fronts are monotonous of brown and gray for the most part, their relief through flowers in window-boxes being a rarity. Even our awnings are not as gayly-colored as they might well be if we New Yorkers would only have the artistic courage to make our homes and stores, in their outward aspect, harmonize with our glorious blue dome.

New artistic impulses and movements spring from seemingly remote causes and influences. What a curious incidence it would be if the schemes of the "art departments" of our local transportation companies in painting their cars should eventually bring about in New York a recognition of the fact that we ought to dress up and deserve, in gayety of color, the splendor of New York's bright air and sunshiny sky.

CANADA'S AID TO ART

Compared with the United States, the Dominion of Canada is a poor country, this fact being due solely to its lack of population. One of the most striking ways of presenting this difference is to compare the receipts and expenditures of the two governments and also, as a secondary index, the comparative statistics of the foreign trade of our own country and that of Canada. According to the last figures available, those for the year 1921, the receipts of the Canadian government were \$434,386,539, while the total ordinary receipts of the United States government in the same fiscal year were \$5,624,932,961. We have to go back thirty years to find our government receipts as low as those of our northern neighbor, so enormously has our wealth increased in the first two decades of the twentieth century. In the same year (1921) the Canadian government's total expenditures were \$418,620,544 as against those of the United States amounting to \$5,115,927,689. And as against Canada's foreign trade in 1921 of approximately \$2,450,000,000 the United States' foreign trade reached the enormous total of \$10,170,969,379.

Statistics such as these have nothing to do with art, it is true, but they are set down here to make more impressive the fact that the Canadian government, out of its meagre resources, appropriates every year \$50,000 for the purchase of paintings by the world's leading artists, while the United States, save for an occasional portrait commission which requires a special appropriation as a rule, does not spend a penny a year for paintings to become national possessions.

We spent in excess of ten times as much as Canada did in 1921 to run our government, but not one cent of that enormous sum of money went for the encouragement of the artists of the United States. If the nation made an annual appropriation for the purchase of art works for the nation and made its appropriation on the same comparative basis as that of Canada's, we would have spent approximately \$500,000 in the fiscal year 1921 for art. We can afford to spend \$10,000,000 in one year in attempting to enforce the most unpopular law ever written on our statute books, yet we cannot see the wisdom or the justice of giving encouragement to a professional class of men and women who create wealth and bring honor to our country. Uncle Sam, billionaire, makes a poor contrast in this respect to Our Lady of the Snows.

Miss Knoedler Weds Mr. Sterner

Miss Leonie Clare Knoedler, daughter of Edmond L. Knoedler, of No. 23 West 67th St., was married to Harold Sterner, son of Mr. and Mrs. Albert Sterner, at the home of her father on April 30 by Father John B. Diman of the Church of Our Lady of Lourdes. Mr. Sterner, an architect, is a graduate of the Massachusetts Institute of Technology. He served in the navy in the war. Miss Knoedler studied sculpture in Paris under Bourdelle for a year and has contributed to the magazine *The Younger Set*. Mr. and Mrs. Sterner are to take a trip to Mexico and will spend the summer at the country home of Mr. Sterner's parents at Peru, Vt.

STUDIO NOTES

Matilda Browne recently painted a portrait of Horace, the St. Bernard dog about whom Kipling wrote verses to be put over his kennel. The dog belongs to Mr. and Mrs. Frank N. Doubleday, of Oyster Bay. The dog's picture, and also one of their Angora cat with two kittens, were painted in the course of a week-end visit.

Burtis Baker has painted an official portrait of General Lejeune for the Marine Corps.

Edward H. Holslag has presented his painting, "Gloucester Harbor," to the Art League of Aurora, Ill.

The portrait classes conducted by Elizabeth Cady Stanton held an exhibition in Miss Stanton's studio in the Gainsborough from May 1 to 6 at the termination of the season's work. As in former years, Miss Cecilia Beaux has acted as instructor.

The design of "Pilgrim Maiden" by Henry Hudson Kitson has been accepted by the Massachusetts State Art Commission and the figure turned over to the founder for casting in bronze. It will be erected on Cole's Hill, Plymouth, by the National Society of New England Women.

The Eclectics will hold their eighth annual exhibition at the Babcock Galleries for three weeks beginning May 7. Those exhibiting this year are Robert I. Aitken, James Britton, Sidney E. Dickinson, Philip L. Hale, Eugene Higgins, Alice Judson, Richard M. Kimbel, Jane Peterson, Nathan D. Potter, Maurice Prendergast and Mahonri Young.

Vance Swope has gone to his home at Atlantic Highlands for the early part of the season. He expects to go in July to Ogunquit, Maine, where he will paint during the summer.

Katherine Langhorne Adams is building a house at Sneed's Landing on the Hudson River.

Robert Spencer has been in town for a few days. He will spend the summer as usual at New Hope.

Mathilda Browne has joined the colony at New Canaan, Conn., and will spend the summer at the Reed farm preparing for her exhibition at the Milch Galleries next autumn.

Word has been received of the safe arrival of William Ritschel at Tahiti on April 27.

Ernest Haskell and his family have gone to Newport, Maine, for the summer. Mr. Haskell has planned an important set of plates of New England which will take several months to complete.

Childe Hassam and Mrs. Hassam will go to their home at Easthampton, L. I., the second week in May.

James Earle Fraser and Laura Gardin Fraser will go to Westport, Conn., for the summer.

Caroline Van H. Bean has completed a portrait of Mrs. Ernee du Pont, of Wilmington, Del. Miss Bean has been doing portrait orders at Palm Beach, Hot Springs and White Sulphur Springs this winter and spring and will spend the summer at her home at Westport, Conn.

Sudbinn and Derjinsky, Russian sculptors, will sail for Europe on May 5, going directly to Paris where the latter has some commissions to execute and where he will prepare for his exhibition at the Wildenstein Galleries next season.

Lilian Genth will spend the summer painting at her studio at Falls Village, Conn.

Edward Fay and Nancy Fay have returned from Europe and joined the colony at Westport.

The high school at Hempstead, L. I., has bought a painting by Gustav Wiegand called "Golden Glow" which is the first of a collection of pictures which it proposes to make. Mr. Wiegand attended the presentation. The school will buy one work of art each year.

Mr. and Mrs. John Young-Hunter gave a tea at their studio in the Sherwood to show Mr. Young-Hunter's recently completed portrait of Judge Charles W. Wheeler. The sitter is presented in judicial robes in dignified attitude, surrounded by his books.

Olaf Olson, who is showing a group of cement frescoes at the Trask Galleries, 52 East 53rd St., in the manner of his recently discovered method of painting out-door decorative panels that will endure, has received a commission to decorate an apartment house on Park Ave.

Clara Barrett-Strait has been spending the winter in Columbia, S. C., where she has painted several portraits. She has recently been appointed to the chairmanship of the division of art of the Federation of Woman's Clubs of South Carolina. An exhibition arranged by her was held in Spartanburg this month.

Mr. and Mrs. Herbert Watson Alden and their daughter Madeleine gave a reception at their home, 344 West 72nd St., on Sunday last to show the recently completed portrait of the mother and daughter painted by James P. Ryon. The portrait was also shown in the window of the Reinhardt Galleries.

RAIMUNDO RUIZ ART AT AUCTION MAY 7

Ancient Paintings and Frescoes and Other Rare Objects in the Collection to Be Sold at Clarke's

Spanish antiques including pieces almost never seen in this country form the Raimundo Ruiz collection on exhibition in Clarke's, 42 East 58th St., through May 7. Their sale at auction begins on the afternoon of May 8 and continues daily until May 12 inclusive. There are nearly 1,000 objects in the collection, these including ancient paintings and frescoes, remarkable specimens of wrought iron work, old textiles and linen and threadwork, illuminated books, painted sculptures in wood, doors, lanterns in extraordinary variety of forms, and architectural wood carvings from famous Spanish homes.

Among the paintings are a XVth century Spanish altarpiece, painted on wood in six panels, from Aragon; another from the same province and period of eight panels; two panels by Miguel Gimenez, a painter to the royal court in the XVth century; two XVth century upright panels representing St. Christopher and another saint in gilt Gothic frames, and a panel of the Virgin and Child of the XVth century.

One of the most remarkable of the pieces of furniture is a carved wood, gilt and polychrome bed, with a small religious painting set in the headboard. There are carved walnut benches, tables and chairs; carved oak doors, ceilings and ceiling supports, the ends of which are carved and painted with representations of family coats of arms. In this division of the collection is a XVIth century carved walnut and inlaid wood cabinet of unusually handsome design and a XVIIth century carved walnut chest.

There are carved stone Gothic capitals of the XIIth century, columns in the Hispano-Moresque manner; panels of Moorish tiles, lanterns that show how beautiful tin may look when artistically fashioned, curious glass and tin stars used for ornamental purposes on fête days; religious vestments of rare beauty and richness of fabrics, and other textiles such as the notable XVIIth century Spanish needlework panel 12 feet 6 inches by 12 feet in size. The old Spanish pottery and Italian alberellos add to the varied interest of the exhibition. The wrought-iron work contains some unique examples, finest of all being the pulpit on a carved limestone base with its original railing.

Shoemaker's American Hooked Rugs Are Shown at Anderson's

The James M. Shoemaker collection of American hooked rugs of the late XVIIIth and early XIXth centuries, now on exhibition in the Anderson Galleries, is one of the finest groups of these examples of native craftsmanship ever shown in New York. Mr. Shoemaker has spent fifteen years in gathering together the 295 pieces displayed.

The gem of the collection is a floral black hook carpet, 14 feet 8 inches by 13 feet 7 inches in size, the colors of the ornamental design being singularly rich and attractive with its leaves, baskets of fruit and formalized lyres and flowers. A special loom had to be built to weave the burlap foundation for the rug and the catalogue states forty women were employed in the making of it. This carpet is in a remarkable state of preservation.

Every variety of floral, house, animal, patriotic and medallion hooked rug is included, some of the designs being naive and others the work of men and women with an instinctive sense for the real meaning of that word. The only exceptions to the American rugs and carpets in the collection are three handsome Spanish pieces coming down from the XVth century. The collection will be sold at auction in two sessions on the afternoons of May 9 and 10.

New Catalogue of Prints

BERNE—Gutekunst and Klipstein have issued their eleventh catalogue of old and new prints. It contains more than 500 numbers and several illustrations. There are twenty Dürers listed and twice as many Rembrandts, as well as half a dozen Whistlers and some thirty Zorns. Bernardo Bellotto is represented by a portfolio of nineteen etchings, including the rare ballet scene, "Crane" by his "St. Jerome in the Desert." Nanteuil by his "Cardinal Richelieu," D. Y. Cameron by a portfolio of his Paris set, Delacroix by his "Lion de l'Atlas," and Goya by his "Caprichos."

£410 Paid for a Shakespeare

LONDON—Books and manuscripts from the libraries of Cornelia, Countess of Craven, and Sir J. G. Thorold, 795 lots in all, yielded £3,806 at a sale at Sotheby's. Shakespeare's "Comedies, Histories and Tragedies," second folio, 1632, went to Quaritch for £410 and a "Horae Beate Mariae Virginis," an illuminated manuscript of the XIVth century on vellum, was taken by Davis and Orioli for £190.

257 ALDINE BOOKS SOLD FOR £2,750

Earl of Powis Disposes of Part of His Library at Sotheby's—Grolier-Bound Cicero Brings £2,650

LONDON—In a collection of rare books from the library of the Earl of Powis, Powis Castle, Welshpool, sold at Sotheby's, were 257 volumes from the Aldine Press including many first editions and Lascaris' "Erotemata" which was the first work printed by Aldus with a date. These were taken as one lot with a bid of £2,750. The whole collection of 603 numbers brought £22,016 17s. The more important items outside the Aldine lot were:

65—Cicero, "Opera Omnia," 5 vols., Grolier bindings, Venice, 1534-37.	£2,650
67—Cicero, "De Officiis et Paradoxa," vellum, Mainz, 1465.	£1,300
68—Cicero, "De Officiis et Paradoxa," vellum, Mainz, 1466.	£1,000
89—"Exornatorium Curatorum," Julian Notary, 1519.	£490
101—Gaseoyne, George, "A Delicate Diet for Daintymouthed Droomkards," London, 1576.	£910
117—Heywood, John, "A Dialogue," etc., first edition, London, 1546.	£410
123—Homer, "Ilias et Odyssea," 2 vols., first edition, Florence, 1489.	£320
220—Middleton, William, "Bardoniaeth neu Brydyddiaeth," etc., London, 1593.	£450
221—Milton, "Comus," first edition, London, 1637.	£790
259—Powel, Daniel, "The Love of Wales," London, 1616, and five other tracts.	£230
284—Salisbury, William, "A Dictionary in Englyshe and Welshe," London, 1547.	£290
299—Shakespeare, "The Most Excellent History of the Merchant of Venice," first edition, London, I. Roberts, 1600.	£1,150
300—Shakespeare, "The Excellent History of the Merchant of Venice," second edition, falsely dated 1600, London, J. Roberts, 1619.	£270
301—Shakespeare, "The Tragedy of Othello," etc., first edition, London, N. Oakes, 1622.	£350
303—Skelton, John, "Plesant and Profitable Workes," etc., first collected edition, London, 1568.	£250
304—Skelton, John, "A Skeltonical Salvation," etc., Oxford, 1589.	£205
316—"Tewdrannek," Melchior Pinzing, first edition, vellum, Nuremberg, 1517.	£460
327—"Treatise of the Four Degrees of Love," manuscript on vellum, English, XIV century.	£230
335—Vaughan, Sir W., "Cambrivm Carleia," with map, London, 1630.	£310

Art Sales and Exhibitions

AMERICAN ART GALLERIES
(Madison Avenue block, 56th to 57th Streets.)
May 7 and 8, afternoons—An exceptional group of over 200 old hook rugs in animal, flower and other designs, in particular several of raised rose pattern and a large and beautiful one 10x14 in homespun yarn of birds circling around in the sky with a border worked in Gaelic, personally collected among the natives of Newfoundland by Mrs. Elizabeth Waugh, of New York and Provincetown, Mass. On free view from May 3.
May 8, evening—Original drawings of the Dutch, English, French and Italian schools among which are examples by Paul Potter, William Van de Velde, William Blake, John Constable, Richard Cosway, J. M. W. Turner, Francois Boucher, J. H. Fragonard, Caravaggio, Correggio, Il Guercino, Andrea del Sarto, and other famous masters; collected by V. Winthrop Newman, of London, England, and sold under the auspices of Walter P. Fearon, of the Fearon Galleries, New York. On free view from May 3.
May 9, 10, 11 and 12, afternoons—House furnishings and objects of art and utility comprising modern and antique furniture including extension, drop-leaf, dressing and other tables, chairs, sofas, bedroom sets, secretaries and a mahogany case Steinyway baby grand piano and pianola; tapestries including one fine Italian Renaissance specimen, rugs, a few bronzes and other bric-a-brac, clocks, beaded and gold mesh bags, Chinese porcelains, jewelry, parasols, silver and tortoise shell desk and toilet sets and a group of very fine fans; the property of several private estates and owners. On free view from May 3.
May 9, 10 and 11, evenings—A rare collection of Persian art, manuscripts, miniatures, prayers on vellum, an extensive assortment of extraordinary Oriental rugs, gold brocades and tapestries of the XVth and XVIth centuries; historical paintings on canvas, beautiful enamel ware, porcelain and pottery, antique glass, bronze, brass, copper and iron; coins of 25 B. C. and earlier in gold, silver and copper; armor and armor, ancient jewel rings of rare stones, amulets, jades, jewel boxes and other objects of art—gathered together by Mr. E. M. Sarkies during forty years in Persia and brought by him to the United States. On free view from May 5.

ANDERSON GALLERIES
(Park Avenue and 59th Street.)
May 7 and 8, afternoons—Books and autographs from the libraries of Thomas J. Keogh, of American Falls, Idaho, and the estates of Daniel Paine Griswold, of Lenox, Mass., and Grace Wilks, of New York. On free view.
May 7 and 8, evenings—Italian primitives, old masters and sculptures from the collection of Cavaliere Enrico Marinucci, of Rome, and old and modern paintings collected by Arthur M. Hammerschlag, of New York, and others. On free view.
May 9 and 10, afternoons—Early American hook rugs collected by James M. Shoemaker, of Manhasset, L. I. On free view.
May 11 and 12, afternoons—Miscellaneous furniture and objects of art, the property of Albert Falk, of New York. On free view.

CLARKE'S
(42-44 East 58th Street.)
May 8, 9, 10, 11 and 12, afternoons—Collection of Spanish antiques formed by Raimundo Ruiz, of Madrid.
METROPOLITAN ART GALLERIES
(45-47 West 57th Street.)
May 10 and 11, evenings—Primitives, old Italian masterpieces, bronzes and other objects of art belonging to Captain Umberto G. Bellini della Stella, of Rome, and American and other paintings owned by Mrs. Rossin and others. On exhibition from May 7.
May 10, 11 and 12—Stock of rugs of the late H. B. Chadurjian, of 1195 Flatbush Ave., Brooklyn, by order of the executors of his estate, on the premises. On exhibition from May 7.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

VIENNA

An exhibition in the Würthle Galleries unites works by A. Kolig with those by three of his pupils. They live in a little village in Carinthia in an ideal community, similar to that of the studios of the Renaissance time. The personality of the teacher is manifest in all the pictures. In the same gallery a large and comprehensive exhibition of drawings by Victor Tischler shows the development of a very gifted artist. A Munich man, H. Reiffenstahl, exhibits paintings that indicate a high order of talent.

The Nationalbibliothek in Vienna possesses a collection of 150,000 portraits executed in different mediums, which deserves wider attention than it has received. This collection was founded in 1785 by Emperor Francis I of Austria and in 1835, the year of his death, numbered 60,000 pieces. In 1828 the incorporation of Lavater's collection of portraits was an important addition, not only through the value of the objects, some of which are by the most famous artists of that time, but also because of Lavater's marginal notes. The graphic objects are arranged historically in large portfolios according to professions. The first number in the section "Sovereigns" is supposed to be a likeness of Romulus. Another curiosity is the only existing portrait of Andreas Hofer, hero of the Tyrolian fight for independence, by Altmüller. After the revolution the collection was considerably enlarged by adding all the portrait engravings and lithographs formerly in the Imperial library and in the "Albertina," and further by portraits that had belonged to the court theatre. In point of rarity and number of objects this collection is equaled only by that of the British Museum, and efforts will be made to amplify and increase its stocks steadily. A catalogue with biographical notes is in course of preparation.

Glasgow

In return for an exhibit of Scottish art sent to The Hague and Amsterdam about two years ago, there has been shown here a collection of paintings and sculptures by modern Dutch artists, the exhibition being held in the McLellan Galleries. The opening was attended by Alexander Denham, consul for the Netherlands; H. J. Wolter, representing the artists of Holland; James Paterson, president of the Royal Scottish Society of Painters in Water Colors, and Councillor McCulloch, representing the corporation of Glasgow.

The pictorial side of the exhibition includes oils, water colors, pastels, etchings and woodcuts. Not more than two examples of the work of any one man are shown. Among the artists represented are Johan H. Van Mastenbroek, W. B. Tholen, G. de Jong, Jan Toorop, G. W. Bysselhof, W. Witsen, J. Voerman, G. H. Breitner, D. Wiggers, Jan Sluyters, A. J. Bauer, J. H. Jurrens, A. R. Mauve, Isaak Israels, J. Soetelief Tromp, J. B. Heukelom, Wilm Wouters, R. Kennedy, P. X. Vanderhem, Miss Vander Willigen, Miss R. M. Wichers Wiersma, Dirk Nyland, J. G. Veldheer and M. Eekman. Among the sculptors whose work is shown are T. Visser, L. Zyl and A. Termote.

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LONDON

Glyn Philpot has advanced his reputation very considerably by the works which he is exhibiting at the Grosvenor Galleries in conjunction with David Muirhead, who is showing landscapes both in oils and water colors. Though Philpot has always a certain temptation to err on the side of sensationalism, there is no denying the obvious mastery of technique nor the extremely vivid power of imagination which he brings to his compositions. Always gifted with a rich sense of color values, his drawing is remarkable for its solidity and his design for its breadth. When he is engaged upon a Biblical subject, as in his "Adoration of the Kings," he has a curious way of introducing to it a modern point of view without in any way marring its religious significance, thus enabling it to correspond to the spiritual needs of his day in a way missed by the majority of artists attempting similar themes. David Muirhead's work is less intriguing on the first glance but his landscapes represent sincere work, painted with a real feeling for color, and extremely careful in regard to composition and lighting. His "Sketch for a Portrait" proves that he has command of an exceedingly graceful style in this type of work.

A welcome innovation in connection with the forthcoming Royal Academy is the limitation of works exhibited by the Academicians themselves, to the number of four each. This not alone does away with that tendency to swamp the walls with pictures, immune from exclusion on the part of the hanging committee, but at the same time leaves greater space free for struggling outsiders, a benefit which will be much appreciated by artists as well as the public. Altogether, the walls can accommodate about a thousand pictures; about twelve times that number are submitted. When it is remembered that among the thousand paintings accepted there will necessarily be a large proportion by artists who have already won their reputations, it will be seen that the room available for new geniuses is none too great.

A brick stamped as belonging to the reign of the seventh king of the first dynasty of Babylon has recently been discovered by excavators at Kish and this satisfactorily disposes of a vexed question among Assyriologists, namely as to whether the ruins situated on the plains, east of Babylon, actually represent the site of the capital of the ancient Semitic rulers. Another brick, stamped with the name of Nebuchadnezzar, records the restorations effected by him in regard to the temple in the year 586 B. C., and the temple area itself has been cleared. As the excavation proceeds towards the inner temple it is anticipated that the temple library may be brought to light.

Specialization in portrait painting may be as wise a course as is specialization in other forms of activity. The Norwegian artist, Henrik Lund, who is now in London, seems to be making a specialty of painting Cabinet ministers. He has already executed the pictures of Norway's foreign ministers resident here and in Italy.

The work of William Walcot is attracting those interested in ancient architecture to the Royal Institute of British Architects. This artist's charm consists, not so much in the accurate presentment of antique buildings, as in the skilful way in which he suggests the spirit which inspired them, whether they belong to the days of the Babylonians or to those of the Roman Empire. He is not afraid to portray the vivid coloring which history tells us were theirs, although in doing so he shatters the illusion which less well-informed painters have created by giving us continually a vision of cool, chaste, whiteness.

—L. G. S.

Calgary

James Henderson, who lives in the Qu' Appelle Valley, is painting character studies of the Cree and Sioux Indians, residing among them at times the better to understand their mode of life and characteristics. His study of the head of Bull-Bear, of the Blackfeet reservation at Gleichen, has been purchased by the Women's Canadian Club of Calgary as the nucleus of an art collection for the city.

BERLIN

Exhibitions in Berlin are, in spite of the declining season, still at the climax and life would be delightful if the quality of the productions corresponded with the quantity. I venture to assert that Lovis Corinth, belonging to the old and venerated guard of Impressionism, is our greatest and most vigorous Expressionist. This opinion was provoked by a "Christ on the Cross," which is the main feature of the present exhibition of the "Berliner Secession." This representation of the suffering Saviour is extraordinary both in the coloring and in the rendering of the features, the artist having grasped the expression of the greatest tragedy of the world. Other works of his brush—landscapes and still lifes—show a brilliant and dashing manner, bearing witness to the master's unbroken vitality. Leo von König shows very pleasing achievements in his delicate way, Spiro is at his best in his portraits and Klaus Richter's self-portrait is an arresting work. Altogether the number of self-portraits is astonishing; that by Birkle is one of the best. Very fine landscapes are Heckendorf and Krauskopf. Kohlhoff's nudes are done in a striking way, while Simon harks back to the style of XVIIIth century painting, his little canvases being meticulously executed and painted with pointed brush. Grigorieff is the author of a series of pictures called "The Face of Russia," depicting characteristic Russian types. A new man is A. Bertelsson, whose pictures are striking through their beautiful colors.

Sculpture is represented by a large "Pieta" by Thorak, which is excellently disposed. Felix Müller is an able portraitist and by Johannes Schiffrer are wood sculptures. A one-man show in the print-room of J. Neumann is devoted to Otto Dix, whose pictures had to be withdrawn by order of the Attorney General from the No-Jury exhibition this fall. The merciless incisiveness of his brush pushes to extreme limits the doctrine of reality, but the energy with which he lays bare the weak points of society is imposing. All the means of a splendid technique are at his disposal.

In the Gallery Casper a number of landscapes by a young painter, Croissant, show up well. The colors are light and produce a fine and delicate effect. The Gallery Gurlitt gives a retrospective show of Willy Jäckel's work. The more than life-size symbolical figure compositions are mainly large nudes of men and women in a strange ochre coloring. His figures are somewhat stiff and impassive. Water colors and drawings bear witness to his versatility.

A society of artists called "Brücke" has an exhibition at the Gallery Möller. Among them are the artists who have helped to establish the style that now is called Expressionism, which has turned out to be a sound reaction against moribund Impressionism. The strong and vivid colors of Schmidt-Rottluff's paintings are taken from the solid palette proper to the new movement. Pechstein is represented characteristically by the broadly and boldly painted figure of a peasant woman, red and blue forming the dominant colors. Two outdoor pictures evince his ability as a landscapist. Erich Heckel's works stand out as typically of his style: strongly accentuated, perfectly distinct, and of a sonorous, lasting tone. A bit of Munch's symbolism lies in Emil Nolde's paintings. He shows himself possessed of a remarkable capacity of expression. Nudes in a landscape form Otto Müller's favorite subject matter. The gracie angularity of the bodies and the singular stiffness of the landscape is the specific charm of his works. What is common to all these artists is a longing for compactness, a more constructive composition and a strengthening of the color scheme.

In the Gutenberg Gallery is a small, though very appealing exhibition of water colors by Georg Kobbe, who is blossoming forth as an artist of remarkable delicacy and fine sense of color. His types of Berlin people are rendered with great verve and with a special gift of characterization.

—F. T.

Budapest

A. L. Nicholson, a wealthy Englishman, has evinced his sympathy for Hungary, one of the many central European countries which cannot afford to buy new works of art, by the gift of two valuable pictures, a Herrera and a Vaccaro to the Museum in Budapest. The Herrera is a particularly appropriate addition to this Museum, as Spanish art is well represented there from the Primitives to Goya. The Herrera shows Joseph with the Infant Christ on his lap and is distinguished by tenderness and delicacy, and by beauty of color. The other picture, a Saint Cecilia by Vaccaro, is a brilliant symphony in colors, having obviously been influenced by Guido Reni. The Museum possesses another of his pictures, a Saint Sebastian, which belongs to an earlier period, when the painter was still influenced by Caravaggio.

PARIS

The smallest piece of old French tapestry put up for auction fetches enormous prices, larger prices comparatively than any other art works. The very same looms which produced these much-sought-after relics are, nowadays, almost at a standstill failing orders. Whose fault is this? has been asked. Is it that of the public which fails to appreciate the merits of tapestry except for its rarity? Is it the fault of artists who do not supply the artisans with satisfactory designs? Is it the fault of the management of the different Gobelins, Beauvais and Aubusson works who do not employ the right artists? These questions have been put in a canvass held recently by one of the art publications.

An attempt to draw professional as well as lay interest to this art was the object of an exhibition of designs, some of them carried out, to be held at the Musée Galleries. If the public goes to it, and I have no doubt it will, for the public's appetite for good things is very keen, I do not see how it can fail to manifest some enthusiasm for this typically national art, so inexplicably fallen into decay, and the more so since it coincides with the display of the superb XVIth century tapestries illustrating the Apocalypse from the cathedral of Angers at the Pavillon de Marsan. Personally I think the French should look upon it as their duty to support their traditional arts and industries while their own encouragement would incite others to follow suit. The Galliera exhibition shows plainly the mistake it is to isolate the arts. It shows how, by putting one corporation's resources at the service of another's, a completeness can be achieved for want of which art and the whole world suffer. If the public has not manifested interest in the art of modern tapestry it is simply because it has not been educated up to it. Moreover, painters with their oil painted pictures have monopolized attention to the exclusion of almost every other art and craft, and to their own loss, be it said. The object of the Galliera display is precisely to direct artists to a mode of expression which may be both of service to them and to a body of craftsmen in great need of encouragement both for their sake and for the beautiful craft they are struggling to save.

How often it happens that the work of a genius seems more like play! In the twenty-five paintings he has brought back from a "Winter in Cannes" Mr. Van Dongen shows no more trace of effort than does Shakespeare in "A Midsummer Night's Dream." What wonders these little snap-shot pictures (shown at 5 rue Juliette Lamber) are! What incontrovertible definitions of the word "modern" in its artistic sense! What justification of the method invented by himself and by Matisse and which, handled by counterfeiters, becomes so easily an imposture! Van Dongen is as completely in harmony with his age as Turner and Gainsborough were with theirs. Like they he is its pioneer and representative. And he shares their lyric comprehension of the spectacle of life. And ever as he evolves, and his expression becomes more magic, his enjoyment appears to become keener. This last cycle is to Van Dongen's oeuvre much what the Venetian series is to Whistler's. It comprises too its nocturnes, mists, and sunsets, its rhythms of line and its symphonies of color. Van Dongen of course, having Whistler behind him, dares infinitely more. But his judgment is no less discriminating. Though he thinks there are many things worth painting which have not as yet been painted he does not think anything is worth painting anyhow. Indeed for such aesthetic realism as his one must turn to China and Japan. And Mr. Van Dongen has no doubts about the international language of the future. His catalogue titles are given in English.

There is resolution in the work of Mr. Ben Silbert (of Chicago), who has been holding a small show at Paul Guillaume's. He has true originality and the truly original know where to look

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for their most nourishing pasture. Mr. Silbert found his among the Italian and German primitives, that finest of schools because it cannot be imitated, because it has no little professional secrets to reveal. With them Mr. Silbert has learnt to be remorseless with himself. This youthful artist, new to Paris, already familiar in Germany where he has held several successful exhibits, has a sound, vigorous manner of dealing with water color in life-size portrait studies, notably of children, as also in landscape, interiors and still-life, all most intelligently read. A self-portrait in oils was expressed in excellent style.

Pictures by Raffaelli and Olga de Boznanska were the leading features at the last international exhibit of the season at the American Woman's Club. Other participants were Miss Mathilda Brownell, Miss Carol Aus, Mr. Will Hollingsworth and Mr. Lukides.

—Muriel Ciolkowska.

Kansas City

Charles P. Gruppe is exhibiting thirty paintings in the Findlay Galleries. A picture entitled "Stony Hillside" was sold on the opening day to a prominent collector. After a two weeks' exhibition here the pictures will be shown in Oklahoma and Texas.

The Chamber of Commerce and the Kansas City Art Institute plan to acquaint Kansas Cityans with the progress the city is making as a center for manufacturing fine goods, through an industrial art exhibit which will be open at the institute May 7 to 28.

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LOS ANGELES

Three cash prizes of one hundred dol-
lars each will be given at the spring ex-
hibition of the artists of California,
which opens next week at the Los An-
geles Museum. The show promises to
be one of the best exhibitions yet held
by the Californians.

At Stendahl's, Edgar Payne, who has
been traveling in Europe for the past
eight months, shows about twenty can-
vases just sent out from Rome. They
include brilliant studies made along the
Riviera, and a number of pictures of
the Maritime Alps. Payne has already
won distinction as an able interpreter
of California's High Sierras, and he
seems to be working in the same power-
ful way on the Alps. An almost over-
powering picture is the one called "An
Alpine Village." A much smaller study,
a scheme of blues in a dreamy atmos-
phere, reminds the beholder of the Lake
of Como, although it does not depict that
famous spot of water.

Cannell & Chaffin open next week with
a group of paintings by Eastern men—
Murray Bewley, George Bruestle, John
F. Carlson, Bruce Crane, William Cross-
man, Warren Davis, Edward Dufner,
Albert Groll, Glen Newell, Hobart Nich-
ols, Leonard Ochtmann, Edward Potthast,
Granville Smith, Harry Vincent, Robert
Vonnoh, William Ritschel, Chauncey F.
Ryder and John M. Gamble.

Coming exhibitions at Stendahl's are
by Robert Vonnoh and Bessie Potter
Vonnoh. Their exhibition will be a fam-
ily affair, to continue from May 7 to
May 21. At Hotel Vista del Arroyo,
Pasadena, where the gallery is also con-
ducted by Earle Stendahl, Joseph
Kleitsch has been showing landscapes
and portraits.

Henri De Kruijff's water colors of the
desert cañons of California are shown
at Cannell's for two weeks. They are
brilliantly colorful, some of them glow-
ing like prisms. The pictures with sym-
bolic significance are among his best.
"Fantasia" is one, "Red Man's Adora-
tion" is another, and a third, "The Over
Soul," was perhaps suggested by a read-
ing of Emerson. De Kruijff's later work
is a distinct departure from that of pre-
vious years.

At Cannell's are three exhibition
rooms, and every one of these is always
occupied. In the print room we find at
present a delightful exhibit of portraits
and other subjects in etching by Loren
Barton. Etchings by Joseph Pennell are
also shown here. In the next room are
to be found water colors of New York
by Pennell.

Kanst has been holding a very suc-
cessful exhibition of recent California
landscapes by Elmer Wachtel.

An exhibit of fifty-two numbers is
held for several months at Laguna Beach
by the Laguna Beach Art Association.
Among the exhibitors are William
Wendt, Julia Bracken Wendt, Franz
Bischoff, Anna Hills, Jean Mannheim,
F. Carl Smith, Hanson Puthuff, Edgar
Payne, Guy Rose, William Griffith,
Clarkson Colman, Thomas L. Hunt and
Orrin White. —Antony Anderson.

Oakland, Cal.

The Oakland Art Gallery aims to
eliminate the "jury problem" by a mul-
tiplication of juries. For its second an-
nual exhibition, opening May 6, there
will be three separate juries—one Aca-
demic, one Impressionistic and one Ultra-
Modern. Any painting accepted by any
one of the juries will be hung. As the
voting will, in addition, be by secret bal-
lot, it would seem that there could be
but little legitimate complaint on the part
of entrants. —Harry Noyes Pratt.

Santa Barbara, Cal.

Two sons of artists are exhibiting at
the School of the Arts Galleries. In
each case the son has the same name as
the father and both are painters as are
their fathers. Lockwood de Forest, Jr.,
and Howard Russell Butler, Jr., both
exhibit landscapes, the former twelve, all
but one small, and very attractively done
in oils, and one large canvas, "Sunshine
and Mesquite," executed with a nice sense of
distance. F. C. L. in the Press says that
Howard Russell Butler, Jr., shows nine-
teen canvases, all fair-sized, in oils,
"done with a creditable degree of feel-
ing and a discriminating eye for selec-
tion of color, without giving the impres-
sion that he is aiming deliberately for
effect. He excels particularly in depict-
ing the tones of the desert."

ST. LOUIS

The exhibition of work of the students
of the St. Louis School of Fine Arts re-
mained at the City Art Museum an extra
week that the 500 delegates to the con-
vention of the Western Arts Association
from May 1 to 4 might view it at the
reception given by the Museum for them.
It occupies all the special exhibition gal-
leries and includes sketches, drawings,
commercial and industrial art problems,
paintings in oils, water colors and tem-
pera; weaving, bookbinding, leather work,
metal work, china decoration, basketry
and batik.

A total of 10,191 persons visited the
City Art Museum last Sunday afternoon,
which was the largest Sunday attendance
in four years. A card announcing an
exhibition of Egyptian articles, carried
by all the street cars, was perhaps one
cause of the large attendance.

James F. Ballard has arrived home
from San Francisco where he attended
the exhibition of Oriental rugs which he
gave to the Metropolitan Museum and
which were lent by the Metropolitan to
the San Francisco Art Institute. For
several weeks he gave gallery talks there,
describing the rugs and their characteris-
tics and recounting events connected with
their acquisition.

A small collection of prints has been
lent to the art room of the Public Li-
brary by the Stowaways, New York.
Fine uses of wood cut, linoleum cut,
etching, photography and lithograph
make the exhibition very engaging.

—Mary Powell.

Minneapolis

A Florentine cope of the XVIth cen-
tury has been presented to the Minne-
apolis Art Institute by Miss Frances
Janney in memory of Mrs. Ethel Morris-
son Van Derlip. It is of a rich wine
color. It is the only garment of its type
possessed by the Institute.

There are at the Institute also a mum-
mified hand 3,000 years old, lent by E. S.
Macgowan, whose father bought it in
Egypt many years ago, and a collection
of silver work by George Jensen, of
Denmark, which also is a loan. The
second series of colored plates of Gothic
French tapestries presented by Alfred
F. Pillsbury has been placed on view.

Among the exhibitions in local art gal-
leries was one of colored prints by Bertha
Lum, once a resident of Minneapolis, at
the Mabel Ulrich book store. The
prints were made to illustrate Mrs. Lum's
book "Gods, Goblins and Ghosts—Weird
Legends of the Far East." At the Beard
Galleries is a collection of old masters
including examples of Tintoretto, Van
der Helst, Raeburn, Watts and Romney.

Paul Reinhardt, representing Henry
Reinhardt and Sons, of New York, re-
cently showed a collection of paintings
by American and European masters at
the Radisson hotel.

Aurora, Ill.

Paintings by Charles P. Gruppe are on
view in the Conklin Galleries. Mr.
Gruppe, accompanied by J. J. Engel, a
well-known Chicago art collector, recent-
ly visited his exhibition and spoke with
enthusiasm of the interest of local citi-
zens in art. He expressed the hope that
Aurora would soon realize its ambition
to possess a public museum.

Kansas City

Paintings by Robert Vonnoh and Leo-
pold Seyffert constituted the chief April
exhibit at the Kansas City Art Insti-
tute. Thirty-five figure and landscape
compositions by Vonnoh and fifty-five
paintings and sketches by Seyffert were
shown.

Cincinnati

In the Crafters' Gallery small sketches
in oil and water color by H. H. Wessel
were shown until May 1.

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CHICAGO

The Palette & Chisel Club has in its
twenty-seventh annual exhibition forty
paintings and two pieces of sculpture.
It is the original society of working art-
ists and is composed solely of men, some
of whom are in organizations of commer-
cial art. It purchased an old house at
1012 North Dearborn St., and there it
maintains a gallery, while it also has
club rooms and studios. Most of the
active members of the old Chicago So-
ciety of Artists and of the new Society
of Painters and Sculptors first won
honors at the club. The present exhibi-
tion consists largely of landscapes but
contains a few figure paintings. The
Municipal Art League's prize of \$100
was voted to James Topping's "Wind
Among the Trees," a magnetic land-
scape built on sound principles. The ex-
hibition will remain until May 31. Series
of black-and-white and one-man shows
are planned for the year.

Carl R. Kraft, who will have summer
classes in landscape painting at the Art
Institute Summer School, will have also
an outdoor school of painting at Wild-
wood, Willow Springs, Ill., from June
11 to Sept. 15.

The thirty-sixth annual Chicago ar-
chitectural exhibition under the joint
auspices of the Chicago Architectural
Club, the Illinois Society of Architects
and the Illinois Chapter of the American
Institute of Architects and with the co-
operation of the Art Institute, was
opened in the Art Institute's east gal-
leries on May 1 and will continue until
May 31. The work of British artists is
a feature. The gold medal of the
Illinois Chapter, A. I. A., will be
awarded.

The twenty-first annual exhibition of
applied arts opened at the Art Institute
on May 1, is this year under the auspices
of the Association of Arts and Industries.
Elbert G. Drew, founder and once
president of the Business Men's Art Club
and an official of the Bell Telephone
Company, has been elected president of
the Municipal Art League of Chicago.

Alfeo Faggi's drawings at the Albert
Rouillier Art Galleries reveal the sculptor
as a master draftsman in portraiture.

The Arts Club of Chicago was closed
on April 30, its lease of its building ex-
piring. The directors and housing com-
mittee are considering several locations
on the boulevard not far from the old
quarters. Meantime the club has installed
examples of XIIIth and XIVth century
French sculpture, paintings by old Italian
masters, carved ivories and other objects
of art lent by Dulacher Brothers, of
London and New York, in its gallery at
the Art Institute for May.

Sidney Laufman, a young American
painter who recently returned from Eu-
rope, is showing landscapes at the
Blackstone Hotel until May 10.

Irving K. Manoir, of the Society of
Painters and Sculptors, who pictures still
life with a combination of pigments of
his own discovery, has an exhibition of
paintings of flowers and birds in decora-
tive arrangements at the Milwaukee Art
Institute.

The summer school of painting at
Saugatuck, Mich., under the auspices of
the Art Institute Alumni Association, of
which Frederick F. Fursman is director,
will have its fifteenth season from June
25 to Sept. 1. It is on the shore of Lake
Michigan, backed by tree-crowned dunes
and a country of fruit orchards to the
east. Mr. Fursman will be assisted by
Edgar Rupprecht, painter.

—Lena M. McCauley.

Omaha

The seventy paintings by foreign art-
ists, chosen by a committee from the Art
Museum Directors' Association from the
1922 International at Pittsburgh for ro-
tary display in six American cities, are
now on view in the galleries of the So-
ciety of the Fine Arts. The exhibition
came to Omaha from Detroit.

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BUFFALO

In the seventeenth annual exhibition of American paintings and small bronzes at the Albright Art Gallery, Abbott Thayer's "Young Woman in Green Velvet" holds a place of honor. It may be seen to the best advantage not only in the room where it hangs, but through the marble columns from the sculpture court beyond. A beautiful girl with Madonna-like features and great dignity of poise stands erect against a dark background suggesting sky and trees. To the left of the center screen in Gallery II hangs the last work of Joseph DeCamp, "The Blue Kimono." It held the place of honor at the recent exhibition of American art at the Pennsylvania Academy of the Fine Arts. From the Phillips Memorial Art Gallery, Washington, comes the famous "Marchal Neil Rose" by Childe Hassam. The painting shows a young girl clothed in a filmy white gown leaning against the keyboard of a piano. On the top of the upright piano is seen a beautiful Marchal Neil rose.

Among other works are "Furs" by Robert Reid; "The Nurse," Gari Melchers; "The Red Kimono," Chase; "Eleonor, Jean and Anna," George Bellows; "The Dancing Girl," Albert Sterner, and "After the Bath," Charles Walter Stetson.

Providence

In anticipation of the convention of the Eastern Arts Association to be held in this city, both the Rhode Island School of Design and the Providence Art Club have arranged important exhibitions. At the School of Design, a collection of early American furniture and portraits will be shown, affording, in the latter class, an opportunity to study the work of Stuart, Copley, Feke, Earle, Blackburn and others.

At the Art Club, there is on view a joint collection of paintings by George A. Hays and C. Gordon Harris. It is twenty years since Mr. Hays held a one-man show in Providence, although his pictures have been seen frequently in general exhibitions and at his studio. The present show reveals the many sided and virile aspects of his matured art. The painting of cows in a typical autumn New England landscape can hardly be carried to greater perfection or set in an investiture of richer tonal beauty than in his imposing canvas, "Contentment." Equally good is "The Watering Place." These two masterly works were lent by L. M. Robinson. Mr. Harris shows forty-one oils ranging from large canvases to thumb-box sizes. His work is colorful and sunny and he possesses a special aptitude for selecting the most desirable view of a given subject. His waterfront scenes are an example of his selective ability. "October Afternoon," his most important picture, has well painted clouds over a sunny and solidly painted landscape. —W. Alden Brown.

Worcester, Mass.

Thirty-seven paintings by local artists—eleven by Joseph H. Greenwood, fourteen by O. Victor Humann and twelve by Charles Curtis Allen—are on view in the Worcester Art Museum. Most of them are landscapes, several of those by Mr. Humann being of scenes at Monhegan, where he has his summer studio. Mr. Humann was for fifteen years with the department of fine arts of Columbia University but is now attached to the Worcester Museum. Most of Mr. Allen's paintings are of mountain scenery.

In the print room of the Museum is a collection of monotypes in color by Henry A. Wight. In a foreword to the catalogue of these, Raymond Henniker-Heaton, director of the institution, says: "I am interested in this collection of paintings and monotypes because it represents the work of a man who, after considerable success in a purely business field, began to paint without warning or training, and whose imagination so far has enabled him to rise superior to his handicaps."

CLEVELAND

Through the will of Miss Mary A. Warner, of Cleveland, who gave \$5,000 to the city for an art gallery forty years ago, the sales department of the fifth annual exhibition of Cleveland Artists and Craftsmen will be benefited this month. Her bequest has grown until now it amounts to some \$13,000, affording an annual income of about \$500. By action of the city council this income will be used each year to purchase pictures, sculptures, or other art works from the annual exhibition in May. The jury of selection consists of F. Allen Whiting, director of the museum, chairman; Dean Henry Turner Bailey, director of the Cleveland School of Art, and G. A. Ruetenik, director of public parks and property. Works purchased by this fund will be housed in the museum when not on exhibition in schools or libraries. As all works admitted to the May exhibition are produced within the previous twelve months and are selected by a jury composed of non-resident artists of national reputation, the Warner collection will represent Cleveland's arts and crafts at their best.

The present display includes 420 entries, the largest collection yet shown, and the jury considers it to be the best. Members of the museum and guests attended a private view on May 1 in connection with a reception given by the president and trustees of the museum.

The print department of the museum has acquired a valuable print, "St. Anthony Tormented by the Devils," done by Martin Schongauer in the XVth century. Vasari relates that Michelangelo copied this print "with a pen in such a manner as had never before been seen" and painted it, buying fish "which had scales somewhat resembling those on the demons," the better to represent the grotesque tormentors of the saint. One of Van Mechenem's forgeries of this historic print, a gift from L. C. Hanna, Jr., has been hung beside the original.

The Kokoon Arts Klub has just closed an exhibition of Adirondack sketches and other paintings by Harold F. Weston, hermit painter. His experience in Mesopotamia during the war has given a peculiar oriental slant to his work.

Anna Pfenninger, who has been making a specialty of the disappearing fire horse, has had an interesting exhibition in the lobby of the State Theatre. She shows the old fire-truck on its last run and faithful presentments of Sam and other old fire horses whose day of usefulness ended with the adoption of automobile trucks. A fireman carrying a child down a ladder while flames swirl around them is another virile group. —Jessie C. Glasier.

Pittsburgh

Minnie Sellers, a local artist, is holding at the Gillespie Galleries her first exhibition in Pittsburgh in six years. It consists of twenty-three paintings among which are landscapes, flowers and figures. In the same galleries are etchings by George Soper and his daughter, Eileen.

A newcomer to America is Aurel Naray, recognized abroad as one of Hungary's best modern painters. He was represented in the recent exhibition of the Pennsylvania Academy of the Fine Arts and now has a display in the Wunderly Galleries. His paintings are emotional and one of his wife is haunting.

The Cordova Club is holding at the Beaux Arts Gallery its second annual exhibition, comprising some seventy-five paintings, which include landscapes, still lifes and figures. A "guest group" of pictures is contributed by Lucetta Arnold. Other women whose work is shown are Anna Belle Craig, Sara Blythe Beatty, Eleanor Black, Mabel K. Day, Lillian G. Henius, Frances McCommon, Florence Newcomer, Helen Whitmer, Sara Wilson and Elizabeth Robb.

At the Carnegie Institute Royal Cortissoz will speak on May 8 on the International exhibition there, and on May 15 Virgil Barker will speak on the same exhibition from another viewpoint.

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BOSTON

Paintings by American and foreign masters are being shown by R. C. & N. M. Vose. Occupying a place of central interest is "Close of Day," by George Inness, a masterpiece of this painter and of his period. "Moonlit Surf" by Paul Dougherty is an uncommonly satisfying picture, considered both as an example of poetic art and of first-rate craftsmanship. There is action without mere restlessness in the waters, and the dark cliffs are powerfully constructed. "The Day Unfolding" by Bruce Crane is one of his silvery lyrical dawn pictures. "The Glow, Evening" by Ralph Blakelock has a luminous sky that is unforgettable. "Bear River Cliffs" is a brilliant autumn picture by John J. Enneking, and "The Mill Stream in Winter" indicates once more Gardner Symons' ability to capture the very spirit of a time and place. "Summer Clouds" by Charles H. Davis is a hymn to the New England countryside that should go to some Western museum as a work of art and also as a reminder to New Englanders far from home. "The First Lesson" by Bernard Potthast is a lovely Dutch interior, a charming picture of a mother teaching her two little girls to sew. Other canvases are "Feeding the Pet Kid" by J. H. S. Kever, "Cows in Meadow and Stream" by Marie Dieterle, "Going to Pasture" by F. P. Ter Meulen, "Hauling Timber" by J. K. Leurs, "The Shadowed Lane" by A. M. Gorter, "The Winding Path" by Wyant, "The Duck Pond" by Theodore Robinson and "Peter and the Cripple" by J. H. Jures.

Paintings by Richard S. Meryman are on view at the Guild of Boston Artists, 162 Newbury Street, until May 12. His portraits have the strength that is derived from thorough construction and a sensitive feeling for characterizing planes, as exemplified in the picture of Mrs. Dean Acheson. "Arcadia" is a large landscape that partakes sufficiently of the imaginative to justify the title. Great romantic trees almost fill the canvas, and a low flight of steps leads the eye onward toward what might very well be the delectable mountains.

At the Copley Gallery a general show includes pictures by Wier, Thayer, Duveneck, Carl R. Kraft, G. T. Margeson, Jonas Lie and Dwight Blaney.

A display of ancient Chinese art and crafts is being held at Yamanaka's. A special exhibition of Eastern and European sundials has been opened at the Museum of Fine Arts.

At the Irving & Casson Gallery are modern American paintings, lithographs by Chauncey Ryder and flower paintings by Felicie Waldo Howell.

The annual exhibition of the Brookline Civic Society brought out a large and varied showing of the artistic abilities of residents of that town.

—Ernest C. Sherburne.

Baltimore

Lillian Giffen, president of the Baltimore Water Color Club, and Clara T. Waite held an exhibition of water colors and pastels at the Arundell Club.

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An exhibition in the Academy of Music seems to specialize in sea and coast views, the most striking of which are "The Tramp" by Morgan Colt, "By the Sea" by Frederick Nunn, and "Storm Clouds" by Morris Hall Pancoast. Gloucester wharfs, the Cornish coast, and rocks and boats are themes for Mary Butler, Harriet R. Lumis, Florence Dell Bradway, Gladys Logan Winner, Constance Cochrane, Harriet Lord and M. T. Mason. In flower subjects there are canvases by Isabel B. Cartwright, Grace Evans, Julius T. Bloch, and the delicate "Poppies" by John J. A. Dixon. A. L. G. Brennan and Cora Brooks painted still lifes. The only portrait is by Maurice Molarsky. Two interesting figure studies are "The Young Mother" by Juliet White Gross, and "The Peacock Fan" by Albert Rosenthal. In landscape nothing is superior to the imaginative appeal and composition of "Lengthening Shadows" by Paulette van Roekens, although "Old Manor House" by Catherine Wharton Morris, "Grey Moonlight" by D. Owen Stephens, sunny canvases by Ethel Warwick and Susette S. Keast, and town views by Nancy M. Ferguson and Pearle Aiman are successful. The works of Fred Wagner, Mildred R. Miller and Nicola D'Ascenzo are each in a class alone for strength and individuality.

Camac Street was strung with lanterns between the Plastic Club, Poor Richard Club and Sketch Club during Art Week when the artists gathered and kept open house. On Thursday the Tomb of Tut-ankh-Amen was opened in the basement of the Plastic Club where wall decorations pictured the Nile in the outer chamber where tourists were served refreshments. In the room with the mummy case the walls were covered with symbolic pictures of the ancient worship of a god called Ju-Rhi, and of groups suggestive of outdoor sketch classes, of the Accepted and Rejected, and other rites known to Camac Street. Among those responsible for the decorations are Susette S. Keast, Francis Lichten, Mary T. Mason, Rosella Buzby and Laura C. Lewis. At a recent bridge tournament for the benefit of the gallery the prizes were paintings by several of the members: Paulette van Roekens, Anna W. Speakman, Constance Cochrane, Ethel Warwick, Isabel Cartwright, Wuanita Smith, S. Gertrude Schell, Mabel Pugh, Cora Brooks and Johanna Boericke. On May 9 the work of the sketch class will be put on exhibition and the Plastic Club medal awarded.

"The Covered Ledge" by Carl Lawless, exhibited at the Sketch Club, has been sold.

Staton's Galleries have been exhibiting thirty-one original pastels by Edwin S. Clymer. They are landscapes of rocky shores and gardens, with sunlight and frost effects.

Walker Hancock is exhibiting his bronze "Seaweed Fountain," loaned by Mrs. Henry L. Davis of Chestnut Hill, in the Hispanic Museum during the sculpture show in New York.

The Summer School of the Pennsyl-

vania Academy of the Fine Arts at Chester Springs opened the last of April. The faculty is composed of Daniel Garber, in general supervision of painting; George Oberteuffer instructing in outdoor portraiture; George Harding, in illustration, and Albert Laessle in sculpture with his living animal models in a studio that is a unique feature of the school. Carl Lawless was recently added to the faculty as resident instructor in landscape painting. Mr. Lawless is a native of Illinois but has distinguished himself in Philadelphia.

An exhibition of art in advertising by N. W. Ayer & Son the last of April included the work of Henry McCarter, N. C. Wyeth, J. C. Coll, Henry Raleigh and Walter Biggs.

The twenty-sixth architectural exhibition of the Philadelphia Chapter of the American Institute of Architects and the T-Square Club will be held in the galleries of the Art Alliance May 12 to 27.

A popular vote of 248 ballots on the miniatures in the exhibition of the Pennsylvania Society of Miniature Painters at the Art Alliance decided that the most pleasing was a still life, "On the Window Ledge" by Helen Winslow Durkee; second was "From Two Reflections" by Evelyn Drayton Taylor, and third, "Yosemite Valley," by Johanna M. Boericke.

R. Sloan Bredin has been elected a member of the National Society of Portrait Painters.

The School of Design Alumnae exhibiting until May 15 at the school include Ethel Ashton, Mary Butler, Pearle Aiman, Catherine Warton Morris, Lucile Howard, Marian T. MacIntosh, Cora S. Brooks, Nancy Ferguson, Laura D. S. Ladd, Elizabeth Wherry, Susette Keast and Isabel B. Cartwright.

Three important paintings have been loaned to the Pennsylvania Museum by Mrs. Charles F. Williams of Norristown and put on view at Memorial Hall, Fairmount Park. One is a landscape by Benjamin West which Dr. Arthur E. Bye, curator of paintings, prefers to his historic canvases; another is a head of an apostle, possibly a self-portrait by Van Dyck, and the third is "St. Agnes" attributed to Murillo and resembling his Madonnas. There are also loaned twenty-four etchings, engravings and lithographs of the French, Dutch, German and Italian schools which will be shown in the print room until May 21.

At the Print Club is an exhibition of water colors by Eugene Castello on subjects of the University of Pennsylvania, Egypt and Europe. Mrs. Jasper Yeates Brinton, president of the club, purchased Mr. Castello's sketch of the interior of the club. The Print Club announced at its annual meeting held recently that it will buy each year the best print exhibited there and form a collection named in honor of Mrs. Brinton.

An exhibition of etchings, lithographs and water colors in Egyptian Hall, Wanamaker's, shows Joseph Pennell as the Prophet of Profit, for he reveals in tangible art the spirit of our civilization which he revives: the railroads, water fronts, factories, and sky lines of modern America. —Edward Longstreth.

WASHINGTON

The Smithsonian Institution is rapidly becoming a Mecca for artists and students of the graphic arts, since Ruel Tolman, in charge of that department, is constantly keeping in view groups of etchings, wood-block prints and lithographs of exceptional interest. The present exhibit shows the work of resident Washington artists as well as non-resident Washingtonians. There is some of the delightful work of Miss Gabrielle Clements and Ellen Day Hale of scenes near their summer home at Folly Cove, as well as European views. Helen Breese Walcott, daughter of Charles W. Walcott, secretary of the Smithsonian, shows a group of artistic etchings, and Theodore Bolton, the writer on American portrait artists, is represented in eight skillfully executed landscape prints. Mr. Tolman shows a picture of the Capitol seen through the trees, a most picturesque arrangement; the president of the Landscape Club, A. H. O. Rolle, has two block prints in color, "Over the Hills," and "Leonardtown Wharf," and Glenn Madison Brown shows block-prints, which medium he has lately taken up with great success. John Taylor Arms and George Senseney formerly of Washington, whose prints are in the Library of Congress collection, are both well represented, the former in some of his charming aquatints in color, the latter a wood-block print "Tut-ankh-Amen." James Henry Daugherty, the decorator of Poli's Theatre, contributes five large prints, very decorative after the manner of Brangwyn, with whom he studied. Among other artists are: Blanche Greer, E. T. Kirby, Thomas S. Handforth.

Alex. Many, in his studio in 18th St., is showing pictures of the West, where he spent last year. Falls of water through piles of huge boulders, a sharp cliff overhanging a vast depth with banks of billowy clouds above, a forest of eucalyptus trees in blossom—are all painted with skill and sympathetic understanding.

The Gifford Beal pictures at the Arts Club comprise a variety of theme and medium. Large bold marines, small dainty landscapes and a portrait or two are shown. Mr. Beal evidently prefers marines, which he paints vividly.

Arthur Franklyn Musgrave, who recently exhibited at the Venable Galleries, and has shown in the New York Water Color Society and in the Royal Academy, London, has been elected president of the Arts Club of Washington.

A rare collection of privately owned etchings is shown at Venable's Gallery.

Paintings by Joseph Birren are on view at the Art Center until the first week of May. C. A. Exley in the foreword to the catalogue writes: "Woven into these charming sketches taken from sand and sea as well as from country landscape and village street, is that fascinating note of human interest which gives to things commonplace a priceless value."

In the lower rooms of the Arts Club are hung a small group of portraits done in red chalk, by Naomi Rhodes. They are simply done but with much artistic feeling. —Helen Wright.

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NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Old marine paintings and prints, through May.
Ainslie Galleries, 677 Fifth Ave.—Paintings by W. Langdon Kihn, May 1-15; marine paintings by Charles J. Clarke, May 1-15.
Allied Artists of America—Tenth annual exhibition, the Fine Arts Bldg., 215 West 57th St., to May 12.
Anderson Galleries, Park Ave. and 59th St.—Karl Freund's exhibition of old and modern art to May 14; ancient Egyptian jewelry collected by Azeez Khayat.
Arlington Galleries, 274 Madison Ave.—American and French panels and etchings by Elisha Kent Kane Wetherill.
Art Center, 65-67 East 56th St.—International Salon of the Pictorial Photographers of America, through May.
Babcock Galleries, 19 East 49th St.—Annual exhibition of the Eclectics, May 7-19.
Belmaison Gallery, John Wanamaker's—Paintings by the younger French artists.
Benzaria Gallery, 548 Madison Ave.—Ancient Persian pottery, paintings, metal work, rugs, etc., to May 31.
"Bienvenue," 15 East 54th St.—Paintings and batiks by Peter Templeton-Hunt, to May 15.
Brooklyn Museum, Eastern Parkway—100 pictures of ancient Egyptian life; exhibition of Negro art from Central Africa.
Brown-Robertson Galleries, 415 Madison Ave.—Etchings by Earl Horter.
Brunner Gallery, 43 East 57th St.—Water colors and drawings by the Modern Artists of America, to May 12.
Camera Club, 121 West 68th St.—Gum prints by Francis O. Libby, to May 31.
FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."
Central Jewish Institute, 125 East 85th St.—Paintings by Abel Edelman, to May 8.
City Club, 55 West 44th St.—Special exhibition of paintings by American masters.
Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.
Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charreton.
Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.
Educational Alliance, 197 East Broadway—Ninth annual exhibition of the Art School, beginning May 5.
Ehrich Galleries, 707 Fifth Ave.—Group of old masters and drawings and sketches of the modern French school, to May 15.
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.
Fearon Galleries, 25 West 54th St.—Small paintings by I. A. Josephi, to May 19.
Ferargil Galleries, 607 Fifth Ave.—Exhibition

of American paintings; sculpture and wrought iron by Hunt Diederich.
Folsom Galleries, 104 West 57th St.—Special exhibition of American paintings.
The Forum, 40th St. and Madison Ave.—Paintings of Egypt by Jeanne Pascal.
Grand Central Galleries, 6th floor, Grand Central Terminal—Opening exhibition of American painting and sculpture.
Kennedy Galleries, 603 Fifth Ave.—Paintings of wild fowl by Courtenay Brandreth.
Keppel Galleries, 4 East 89th St.—Etchings by Rembrandt and engravings by Dürer, to May 31.
Kevorkian, 40 West 57th St.—Paintings by Hugo Gellert, to May 31.
Kington Galleries, 668 Fifth Ave.—Paintings by Jack Sparrow, beginning May 8.
Kipps, Ltd., 671 Lexington Ave.—Water colors by Frederic Soldwedel, through May.
Knodeler Galleries, 556 Fifth Ave.—Paintings of Venice by old and modern masters.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Van Vleet Tompkins, May 7-19.
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Lowenstein Gallery, 57 East 59th St.—Paintings by American artists.
Macbeth Galleries, 460 Fifth Ave.—Paintings by American artists.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Chinese paintings; loan exhibition of old English ship models; loan exhibition of sculpture by Degas; George Fuller Centennial Exhibition, to May 20.

Milch Galleries, 108 West 57th St.—Paintings by Hassam, Brush, Metcalf, Crane and others, to May 30.
Montross Gallery, 550 Fifth Ave.—Paintings by Arthur B. Davies, to May 10.
Mussmann Gallery, 144 West 57th St.—Etchings by American artists.
National Sculpture Society—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.
The New Gallery, 600 Madison Ave.—Paintings by fifty artists, American and foreign, beginning May 8.
N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rehn Gallery, 6 West 50th St.—Paintings by Theodore Robinson and John Twachtman.
Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.
Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.
Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Childe Hassam and sculpture by Sudbin.
Sculptor's Gallery, 152 East 40th St.—Exhibition by members of the art schools of New York, May 7-20.
Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of American paintings.
Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.
Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.
Wildenstein Galleries, 647 Fifth Ave.—Paintings by Abram Poole; XVIII century French portraits; portraits by Micheline Resco.
Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

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